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EXECUTIVE PUBLISHER

Mitch Herskowitz

EDITOR

Andy Secher

ASSOCIATE EDITOR

Jennifer Fusco

PHOTO EDITOR

Debra Trebitz

ART DIRECTOR

Frank Cafiero

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 401
Paramus NJ 07652 • (201) 843-4004

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz
441 Lexington Ave., Suite 602
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WEST COAST REPRESENTATIVE

Jeff Lubetkin Associates
P.O. Box 9252
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ADVERTISING MANAGER

Hit Parader Publications, Inc.
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Suite 401 Paramus, NJ 07652
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CONTRIBUTING EDITORS

Vinnie Ceccolini, Gail Flug, Lou O'Neill Jr., Jeff
Kitts, Anne Leighton, Kevin Michaels, Pat
Mitchell, Patti Romanowski, Pamela Shaw,
Michael Shore, Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

Nick Charles, Tony Cutajar, Annamaria DiSanto,
George DeSota, Rick Gould, Ross Halfin,
William Hames, Nader Hashimoto, Glen
LaFerman, Robert John, Gene Kirkland,
Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry
Marano, Greg Maston, Jeffrey Mayer, Lynn
McAfee, David McGough, Ken Settle, Starfile,
Anthony Stroppa, Jodi Summers, Jeff Tisman,
Marty Temme, Chris Walter/Photofeatures,
Mark Weiss, Frank White, Neil Zlozower.

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Females retaliate!

I was reading an article about Slayer when I noticed something. The guy writing the article said fans of Slayer were all male. Well, there are fans of Slayer out there who are female. I've been listening to them for three years and I'm not a guy! I think Bill Armstead (author of the article) needs to learn that females can like heavy metal too.

**Signed,
A female Slayer fan**

I'm writing in response to your Danzig article in the May issue of **Hit Parader**. Glenn Danzig said in the interview that the male characters in comics are placing a wrong image on a young male—that he has to have muscles, or else he's not a man.

Then he went on to say that women must also look super-human. What a joke! Do girls my age (17) have to feel worse about themselves then they already do every time we see those Baywatch/rock-video/supermodel bimbos on T.V.? I lost my best friend last year. She was 15 years old and died of anorexia only because she didn't live up to the demands that men are

**Slayer:
They've
got female
fans too!**



making on women (long blond hair, long legs, big breasts).

I always thought Glenn had a different attitude towards how women look than other men, but boy, was I wrong. It really hurts to hear a man I thought was intelligent say words that would come out of the mouth of a horny construction worker. Glenn, you are obviously not the kind of guy I thought you were!

**Disappointed,
Rotterdam, Netherlands**

Nine Inch Nails Fans Respond to Shanna

I'm writing in regards to Shanna Williams' letter about Nine Inch Nails in your May 1995 issue. I just wanted to say that I am a very big fan of NIN and have been since before *Closer* was even played on the radio. But I'm only 13 years old, so when NIN first came out, I was 8. I didn't even listen to music then. So maybe I'm not a fan "from the beginning." It doesn't mean that I'm any less devoted or anything. I still understand and respect Trent for what he says in his music. I understand what you wrote about preppy wuss people scrounging around to see who the next big band is just to be "in" or cool. There's people like that everywhere, especially in my school. But think of it this way: When another huge band comes along, and they're selling out huge arenas, who's gonna leave and who's gonna stay? Only the true NIN fans appreciate what Trent's saying and we'll probably enjoy NIN for a lot longer than the wannabees. So let them say, "Oh, NIN's my favorite band, Trent's like, *totally* there, man." They're just making themselves look stupid.

**I hear ya'
Evanston, IL**



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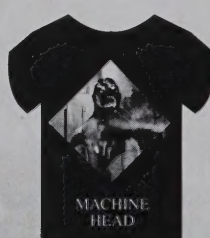
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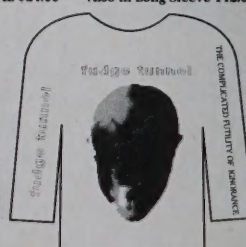
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Nine Inch Nails' Trent Reznor: Controversy reigns.

This letter is to Shanna Williams who was complaining about how people started liking NIN after they started playing *Closer* and supposedly became "commercial." You think the only people allowed to listen to them are the "original" fans? That's a bunch of bull if I ever heard any! Music is music and everyone has the right to listen to it. I may not have been an original fan, but I've liked NIN since the first time I heard *Wish* and *Head Like A Hole*. So what if MTV plays them? It's people like you who ruin music for other people by saying who can and who can't listen to a band. *Closer* may be a popular song and it may have turned a lot of people on to NIN, but I can honestly say that if that song didn't exist I would still listen to and love NIN. And as far as you talking about Trent being hounded by the media, well I love Trent, but if he hated it as much as you seem to want him to, he wouldn't grant interviews and he would keep his distance from people. So what if they sold out Madison Square Garden? You should say "Good for them" instead of "How pathetic." You are a selfish person for wanting Nine Inch Nails to yourself and I think you need to get off your whiney little butt and do something better with your time than complain.

A "true" NIN fan

All About the Offspring

I just want to complement you on the great articles and photos in your magazine. Since Offspring is my favorite group, I really enjoy reading their articles and feel like you've done a good job. There's only one thing that I think should be included. I recently bought the June, 1995 issue and discovered it only has one thing about the drummer from Offspring. I think there should be more information on him, like maybe an interview or a poster. By the way, I really liked the picture of Noodles. Keep up the excellent work, you're doing a very good job.

Jessi Basham

I would like to comment on the loser attitude Savatage had towards the Offspring's video *Keep 'Em Separated* in last January's issue of *Celebrity-Rate-A-Video*. First of all why the hell is a crappy band like Savatage rating a kickass band like the Offspring in the first place? That's total and complete

garbage! I mean, who are they to tell us what is good and what is bad? Hell, Savatage hasn't come out with anything good since they started. Maybe Zak Stevens should grow up and realize there are way better sings than him. Dexter Holland mixes just the right amount of punk and alternative energy to put out some serious gutwrenchin' material. The Offspring have stepped on the necks of the competition and I think freaks like Zak, John and Steve are jealous.

It's time for this trio to start puttin' out or shuttin' up! Maybe then you could find something better to do than to dis North America's biggest **Smash** since Nirvana.

J.K.

Vancouver, BC

I never see anything on Primus. Please print stuff on them! I love their music but I don't know much about them. Tell me about Les Claypool and Larry LaLonde! Your magazine rocks, but you need some Primus.

Gina Williams

(Editor's Note: Check out last month's Hit Parader for a feature on Primus.)

I can not believe that Steven Tyler was #1 on Hard Rock's All-Time Top 100 Stars list. I believe there could have been plenty of other great stars who could have been #1 far more talented than Steven Tyler, such as Angus Young, Gene Simmons, Ozzy Osbourne, Eddie Van Halen and even Paul Stanley. Individually, these guys would completely



VINCE NEIL CARVED IN STONE

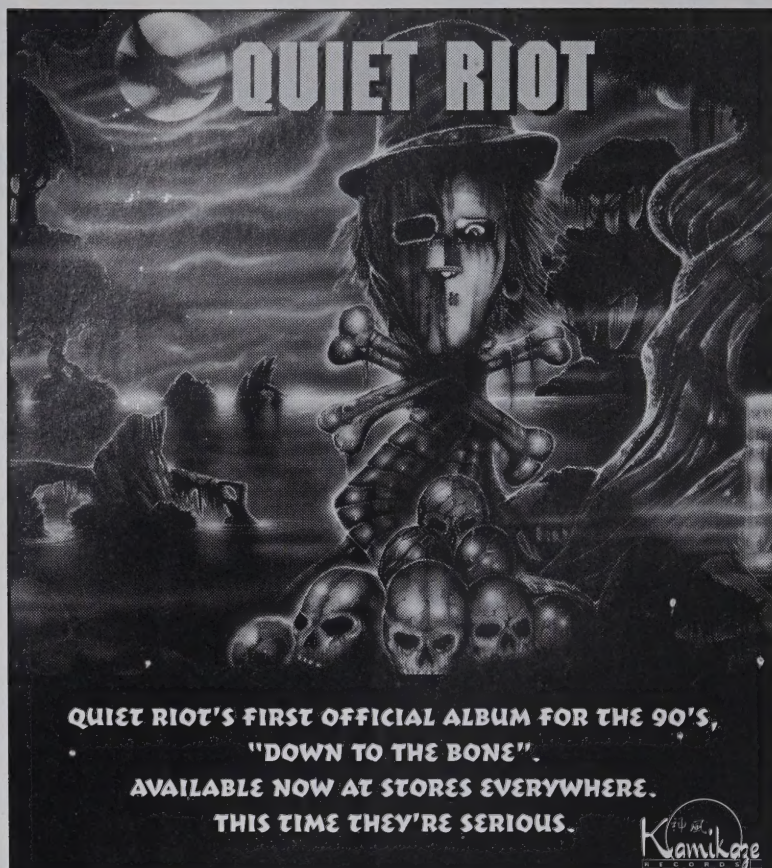
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bury him. Give Steven Tyler a rest because your magazine is getting as bad as MTV!

Raymond Orosco
California

In response to your Top 100 Stars of All-Time, I agree with most of your choices, but I have two questions. Why is Steven Tyler #1? There were better singers on that list. Freddie Mercury should be #1 because no one could sing or perform like him. And my second question is, why wasn't Andrew Wood, the late great Mother Love Bone singer included? Granted, he was not a big star, but this unappreciated genius invented grunge which is huge now. Why hasn't he ever gotten the respect he deserved?

Joseph Piscopo
Brooklyn, NY

Now to ask a worldwide question of all fans of Guns N' Roses. What's up with Axl & the gang? As I sit here in my room at 1:09 in the morning, looking at my wall immortalized by G N' R pictures, I'm mad. G N' R is my favorite group in the world. I miss them terribly. I know Axl has court dealings to handle and I hope he gets through them on top, but I haven't seen them in concert yet and it sickens me bad to think maybe I won't ever have the chance. My feelings run deep for G N' R. I not only love their music I care about every member so much it's unexplainable. So if any of you talented men of G N' R are reading this, thanks for the music. A lot of your songs do still and have helped me a lot. I hope to hear more of that great music soon.

A die-hard G N' R fan
Shelly Cappo



Well, its about time. I was wondering when the media would finally realize the talent of Sponge and Corrosion of Conformity. I have had Sponge's album for about seven months now, and while listening to it, I kept thinking "These guys are awesome. This music is original. Why the hell aren't Sponge getting any attention?" And luckily for me, Sponge is opening for a more mainstream band, Live.

Now, as for C.O.C., their riffs seem to be original, but based on traditional/blues/metal all at the same time. But I seriously thought they would have been accepted sooner, with their metal focus and all.

Anyway, I'm glad to see you guys found some decent new bands to talk about. I mean, what's left to ask Metallica and Slayer? Take more risks!

Sandy Cross
North Carolina



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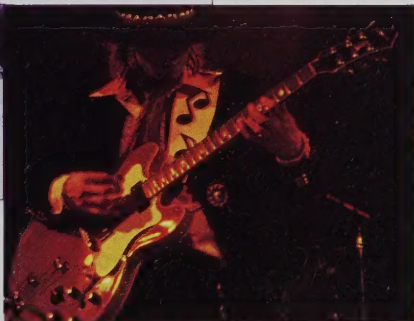


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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

WORLD EXCLUSIVE: Technology saves the Queen! Our monthly deadline was fast approaching when the trans-atlantic call blew into the Rock Cave at 3 a.m. Eastern time. It was our indefatigable, all-knowing, all-telling snoop, Graybeard, phoning from London with a regal bombshell!

"Listen mate," Graybeard gasped. "After Brian, Roger and John (Mssrs. May, Taylor and Deacon) heard what McCartney, Harrison and Starr were onto with John Lennon's voice, it didn't take a rocket scientist to realize that the Beatles aren't the only ones with a past. Faster than one could hum *We Are The Champions*, the padlocks to the vaults were sprung and the good news is the new Queen material will be with us by Christmas." According to the bearded sage, we can look for two tracks, one titled *Too Much Love Will Kill You*, and a second dubbed, *Heaven For Everyone*.

Before finishing up, Graybeard dropped the morsel that the three Queensters added instrumental and vocal backing to the majestic singing of Freddie Mercury who will also be playing piano. For the record, the guys updated the tracks at Brian May's home studio in Surrey, England. Just asking: If this project flies, will more Queen material surface in the very near future??? Hmm.

NOBODY ASKED US BUT...! Sure, we've always heard the rumors that, from time to time, Stone Temple Pilots could get along a helluva lot better. And now, following the shocking news of Scott Weiland's drug bust in the parking lot of a seedy Pasadena motel, the Pilots find themselves under the gun big time. Hey, let's get to the point, I'm not Father

O'Neill and we'll certainly spare you the boring Sunday sermon. That said, you play with fire... you get burnt. They've always been good friends to this reporter and we go back years and years. The DeLeo brothers have read the words of this ancient scribe for far too many years. Yet, we must say that Scotty Weiland took the correct first stop when he issued the following apology: "I admit. I have a disease called *drug addiction*. I want to do something about it. I'm sorry to have let all my fans down." Interesting twist: It was Weiland's good friend, Courtney Love, who read the apology on KROQ radio in El Lay. Why? Simply because Weiland was too embarrassed by his actions. Fearless prediction: Controversy is no stranger to the Stone Temple Pilots. We see Scott getting well in no time flat and the Pilots doing better than ever! Remember, Scott, we love you and support you!

INSIDE STUFF: How fast is Eddie Vedder and Pearl Jam selling tickets? Well, in one weekend alone, the band moved 104,000

QUICKIES: Worth repeating: Edward Van Halen on why he took the cure in October of 1994. Quoth to our old friend, "My whole body started to revolt. I would wake up with the shakes. I had to drink a six pack of Bud just to feel normal. I probably would have killed myself if I had kept it up." We can only amplify that Edward's telling it like it is. Sure, he had tried rehab before, yet Van Halen admits it was for all the wrong reasons. "In the past, I had done it for my wife or the band... This time I did it for me." Nothing *anyone* can add here, gov'nor!... Joey Ramone is telling the world that the Ramones' recent record **Adios Amigos**, could very well be their last. All right, I'll buy that for a dollar and there's a big bridge down in Brooklyn we'll sell you real cheap, sucker!!!!... Did you know: That guitar that REM's Mike Mills is rocking with on a song called *Let Me In* was owned and used by none other than Nirvana's Kurt Cobain? Makes sense as the tune was penned in KC's memory... Watch for a



Stone Temple Pilots: Under the gun.

ducats, amply proving for one and all to see that they remain THE BIGGEST GROUP IN THE WORLD. And, by the way, speaking of Eddie Vedder, Seattle Joe tells **Hit Parader** on deadline that Eddie loved his detour with Mike Watt and got a tremendous kick out of the down home spirit of traveling from town to town in a van. In fact, SJ tips us that Vedder ended up going into the office after a particular gig to settle up money matters with the club owner because "he had never done that before." Crazy world, ain't it?... Might the Rolling Stones be seriously considering an unplugged experience in the very near future??? Seems like the logical next step for the Glimmer Twins. You read it here first!

new effort this September with the title **Ozmosis**. Needless to say, it's the first effort from John ("Ozzy") Osbourne in many a moon.

ONE FOR THE ROAD: That super duper group may have fired their last blast! After the lead yapper eighty-sixed the rhythm guitarist, the lead axe man hissed from his snakepit, "That's when the seed was sown and all the problems started. Now we're not doing *anything!*" Pleeze, we can say no more!!!

SEE YOU NEXT MONTH. Until then, don't ever forget, *It is better to be hated for who you are than to be loved for what you are not!!!*

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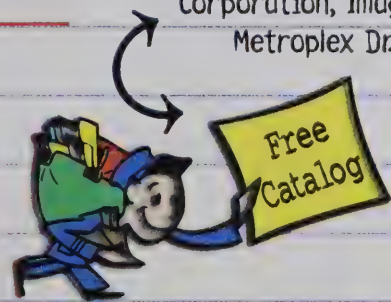
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ROOTS

BY ROB ANDREWS

Each issue **Hit Parade** journeys back in time to learn about the formative years of a rock and roll star. This month's time traveler is Fight's leather-lunged vocalist, Rob Halford.

ROB HALFORD

Birmingham, England; a quaint, somewhat dreary, mid-sized town located in the heart of the British Isles. In many ways Birmingham is the English equivalent of cities like Pittsburgh or Detroit—major industrial centers that felt the brunt of economic recession when the swing of business began to move out of the cities and

away from sweat-labor factories. It was in this decidedly blue collar environment that Rob Halford grew up in post World War II England. Despite the war having been over for a decade by the time of Halford's birth, things in Birmingham had never quite returned to normal—and they wouldn't until the city underwent an urban renewal in the mid-'80s. There was a dark side to Birmingham in the '50s and early '60s—Rob's formative years—and it infused his sensibilities with a perspective that would later mark his work with both the legendary Judas Priest and his latest band, Fight.

"Birmingham was your typical working class town," Halford explained. "Americans may have trouble understanding the class system that still exists in England, but when you were born to a working class family, you were supposed to stay in the working class. Upward mobility has never been a popular concept in England. But all-in-all my early years were fun and quite exciting—and Birmingham was quite the place for good rock and roll."

Not only did many of England's top bands—groups like Led Zeppelin and Deep Purple—venture through Birmingham during Halford's youth, but the city also had the notable claim to fame of producing Black Sabbath, the band many rock experts state put the term

"heavy metal" in the rock and roll dictionary. With Sabbath blazing the way, it wasn't hard for young Rob to envision himself as the vocalist for his own heavy metal band. Soon, he had formed his own group which played material in pubs and clubs throughout the area. But it wasn't until he ran into two young guitarists named K.K. Downing and Glenn Tipton, who had recently formed a band of their own called Judas Priest, that Rob's career aspirations began to really take shape.

"Glenn and Ken had been working together for a while before I met them," Halford said. "Judas Priest had been playing around, and they had another vocalist at the time, but as things worked out, that guy left, and we kind of naturally all fell together. That's how I started playing with Priest. There was already a solid base for our kind of music in Birmingham thanks to bands like Sabbath, but we were trying to do something a little different—and I think we accomplished that goal."

Indeed, over the next 15 years Judas Priest was to create a musical legacy virtually unmatched in metal annals. Such albums as **Hellbent For Leather**, **British Steel**, and **Screaming For Vengeance** became hard rock classics, establishing Priest as a band as important as their metallic influences in terms of their impact on the next generation of bash brothers. But then, in 1993, Halford's long and glori-

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ous ride with Priest came to an end. He felt that the winds of heavy metal energy were shifting away from Priest's more commercial style and towards a more extreme, cutting-edge sound. With that in mind he waved goodbye to Priest (much to the chagrin and outright anger of his bandmates), and started anew with Fight, and band that has recently released their second album, **A Small Deadly Space**. While Halford knows that Fight may never match the international acclaim enjoyed by Priest, he also feels that his newest work, filled as it is with razor-sharp rock action, is among the best of his long career.

Rob Halford: "Birmingham is your typical working class town."

"Fight was never designed to be any sort of follow-up to Priest," he said. "If I had wanted to keep making music like we had made in Priest I would have gladly stayed in that band. I'm certainly very proud of all that we accomplished in Priest over the years, and I am truly sorry that my relationship with the group ended on a less than pleasant note. But I believe the music we made together will stand the test of time. Now it's a new beginning for me in Fight, and I couldn't be happier. It does my heart good to know that this boy from Birmingham still loves rock and roll as much as ever."



PHOTO: JOE GIRON

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GAME BYTES

BY JEFF KITTS

VIRTUA FIGHTER/Sega Saturn/Sega

Among the first batch of games available for Sega's new Saturn 32-bit CD-based video game machine (actually the pack-in disc) is *Virtua Fighter*, the same Sega coin-op that revolutionized the fighting game genre a few years back. And as breathtakingly thrilling as the arcade version was (and still is), the Saturn conversion is just as impressive.

As arcade-to-home translations go, *Virtua Fighter* is about as perfect as you'd expect from a machine as powerful as the Saturn (or at least as powerful as Sega claims it is). All eight fighters from the arcade original are here in all their polygonal glory: Lau, Wolf, Jeffry, Kage, Sarah, Jacky, Akira and Pai, each armed with a complete arsenal of martial arts attacks (approximately 13 special moves each, in addition to the standard punches and kicks). Interestingly, you don't even need the Saturn's included six-button controller (eight if you count the top-mounted left and right shift buttons), as every move (no matter how complex) can be executed by using the standard A, B and C buttons. But don't let the simplicity of the button configuration fool you—pulling off moves like Wolf's Double Arms Suplex or Jeffry's Power Bomb can be no easy feat. You need to be extremely fast to pull off such complicated moves, and there's very little time available for thinking in *Virtua Fighter*. Blink, you're toast.

Graphically, *Virtua Fighter* for the Saturn is top-notch. The fighters are all finely rendered with their arcade backgrounds in tact, and their movements are incredibly fluid and life-like. And that's where *Virtua Fighter* really shines over other brawlers like *Mortal Kombat* and *Street Fighter*—in those games you never get a true sense of bodies connecting with bodies, but in *VF* every punch, roundhouse kick or body slam jumps right out of your TV (thanks to the CD-quality soundtrack). Crank up the volume and your bedroom walls will crack; wear headphones and you'll feel every crushing blow.

The Saturn still has a long way to go before it proves its \$400 worth—but *Virtua Fighter*, especially for first-round software, is definitely a step in the right direction.

GRAPHICS: 9/SOUND: 9/CONTROL: 8.5/SAVE: no/OVERALL: 9

DAYTONA USA/SEGA Saturn/Sega Sports

One of the biggest advantages Sega has over its competition in the next-generation game system wars (3DO, Jaguar, the upcoming Sony PlayStation, etc.) is its ability to bring its most successful arcade games home to the Saturn. Among the first throng of Saturn games are *Virtua Racing*, *Virtua Cop*, and of course, *Daytona USA*, Sega's thrill-a-minute driving game.

But while *Virtua Fighter* makes for an ideal coin-op-to-home trans-

lation, *Daytona USA* doesn't fare so well. In fact, it suffers from the same problem that made *Virtua Racing* such a riveting arcade game and such a mediocre Genesis cartridge—and that's the fact that sitting in a mini race car in the arcade, particularly one with hydraulic shaking movements, and racing head-to-head against other drivers is an experience that just isn't matched by sitting on your bed racing against yourself with a standard joystick in your hand. Granted, the game itself is a terrific conversion of the arcade original—but it just doesn't recreate that same sweat-inducing mano-a-mano battle you get in the 'cades.

With that said, let's check out the Saturn version of *Daytona USA*. Not only is the original arcade game intact, complete with the sights, sounds, bells and whistles, but there's also a special Saturn Mode. In it, you no longer race against the clock—instead your goal is the checkered flag. Plus, in Saturn Mode you have a wider selection of tracks and cars from which to choose, and the way-cool Mirror Mode lets you race on the same tracks in the opposite direction (a neat trick that creates a new challenge for each track). There's also a Time Lap mode where you can practice on each course alone or try to break the track lap record. And just as in the coin-op, you can switch between the three available driving views with the simple click of a button.

It's safe to say that *Daytona USA* for the Saturn is a near-perfect conversion of the great arcade racer—but the truth is that the long-term replay value of such a simple driving game is somewhat limited. There's nothing to explore, nothing ever new to see—just a pedal-to-the-metal speedfest that's better left to the occasional visit to the arcade.

GRAPHICS: 9/SOUND: 8/CONTROL: 8/SAVE: yes/OVERALL: 8

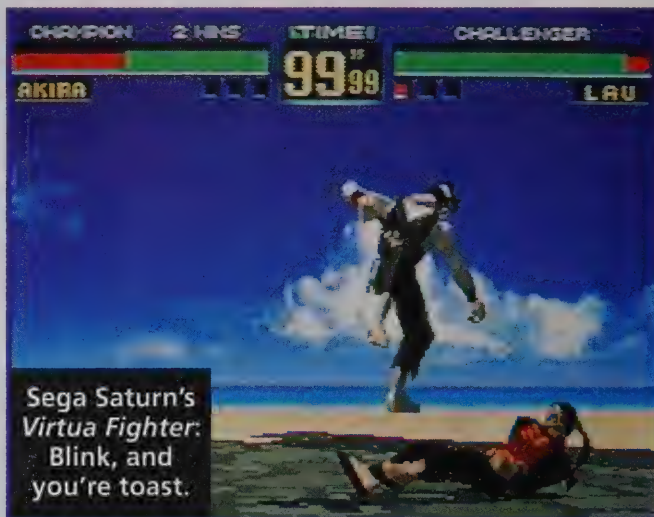
WORLDWIDE SOCCER/Sega Saturn/Sega Sports

Aside from the mighty *Road Rash*, it was Electronic Arts' *FIFA Soccer* that really showed what the 3DO system was capable of—in short, it was probably the finest sports game ever created for any system (and please bear in mind that, as sports go, I truly hate soccer). Now that the Saturn and 3DO are in direct competition, Sega has showed tremendous balls and created a game that not only rivals *FIFA*, but in many ways surpasses the great 3DO title.

For starters, the graphics are mesmerizing. From the bird's-eye-view, it looks like any other soccer game—but zoom in to field level (you can change views on the fly—no pausing necessary!), and you'll marvel at the large characters (similar to *Slam And Jam* for the 3DO, though not quite as gigantic), the grassy terrain, the nice large ball, the big nets and everything else you'd expect to see in a soccer stadium. The detail is astounding and the character movements incredibly realistic—at times you'll wonder if you're playing a game or watching a live match on some Italian cable TV station.

But *Worldwide Soccer* (actually the American title for Sega's *Victory Goal* soccer game in Japan) isn't just another pretty face. The gameplay is as real as it gets (right down to how you set up your team or under what weather conditions you choose to play in) and the controls precise and tight. Whether you're passing, shooting, making a diving save or tripping an opponent into the dirt, *Worldwide Soccer* is a breeze to control. And there's options aplenty for the soccer die-hard: you can play an exhibition game, enter a tournament, play a full or partial season or even go head-to-head, the fact remains that *Worldwide Soccer* is a revolutionary sports title that's bound to have Saturn skeptics breathless—even those who hate soccer.

GRAPHICS: 9.5/SOUND: 8/CONTROL: 9/SAVE: yes/OVERALL: 9



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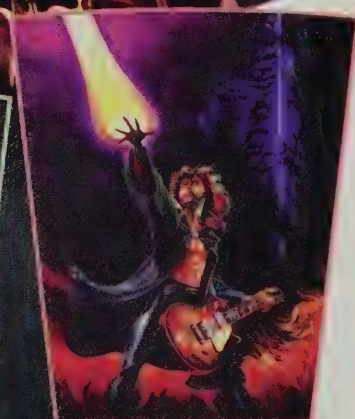


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CAUGHT IN THE ACT

BY ANDY SECHER

Skid Row's Sebastian Bach was going absolutely crazy! As he impatiently stood in the wings waiting to go on, the long-haired vocalist was literally pumeling bandmates Snake Sabo, Rachel Bolan, Scotti Hill and Rob Affuso. The lanky Bach was punching them on the arm as he shouted expletive-laced words of encouragement into their ears. The singer jumped around like a kangaroo on acid, shaking his head, shouting at the top of his lungs, drenching himself in water from handy Evian bottles, and generally doing things only seen inside professional football locker rooms prior to a big game. It was only seconds before the Skidders were going to launch into one of their "release party" concerts which heralded the arrival of their latest album, **Sub Human Race**. And to say the least, Bas and the boys could barely contain themselves.

"We haven't been on stage for three years," Bach had stated minutes earlier. "That's *three whole years!* I can hardly believe it myself. That's why I'm so psyched about these shows. We're playing in smaller places, where we know only our true fans will manage to get in, and we expect everyone to go absolutely nuts! If they don't I might have to jump into the crowd and shake 'em up a bit."

As soon as the band hit the stage, and launched into *Slave To The Grind*, the title track from their previous platinum-selling album, Bas realized he had little to worry about. The packed house was ready to rock almost as much as he was, and as soon as the band's first ear shattering note was played, dozens of "crowd surfing" fans began to land on stage, looking for all the world like a pod of beached whales. At first the hyperactive Bach was only too happy to see his beloved following up-close and personal. He shook their hands, gave 'em a big smile and politely helped them stage dive back on top of their friends. But by the time the group's two-hour set had hit its mid-way point, Bach and the boys had had enough. By then the stage intruders were greeted with a more ram-

bunctious greeting from the band—often being tossed physically off the stage and back into the crowd. Of course, no one was hurt, and everyone knew it was all done in good fun—it was all just some physical action to go along with the emotionally draining elements of Skid Row's set. But neither the crowd activity nor the band's energy ever let up.

"Our fans are still the best," Bach had stated just before going on stage. "I don't care if I meet them walking down the street or at a show, they just have so

done a quick "180". Back then, these guys were known as the East Coast's answer to the L.A. glam rock scene—a happy-go-lucky pop/metal band that featured a singer too pretty for his own good. Today, Skid Row seem to have more in common in both style and attitude with such current chart champions as Pantera and Megadeth than with the likes of Poison or Motley Crue. But according to Bach, the music the band now plays on stage—as well as the sounds contained on **Sub Human Race**—is the *real* music of Skid Row,



Sebastian Bach:
"I expect the fans to
go absolutely nuts."

much emotion towards this band. They don't seem to mind one bit that we haven't been around for a couple of years. I guess it just proves that absence does make the heart grow fonder."

For those who hadn't seen Skid Row in a number of years, there were some surprises apparent as soon as the band started to play. While the band all looked and acted much the same as when their self-titled debut album had instantly rocketed them to stardom back in 1988, their musical attitude had apparently

and *nobody* better make a mistake about that.

"Yeah, I'm sure there'll be some people who are upset that we don't play something like *I Remember You* anymore," Bach said. "But that song never really represented what we were as a band. If they want to hear that, they can just play the record it's on. But if they want to come out and have their asses kicked by a great rock and roll band, then they're certainly welcome at our shows."

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PICK HIT

BY SEAN BAKER

If anyone bothers to think about it (and we realize that's asking a lot), they'll discover that rock and roll is an amazingly cyclical medium; in other words, what goes around, comes around. Think what you're listening to—whether it be Pearl Jam, Green Day or Megadeth—is really saying anything new or different? You've got to be kidding! Just

look, style, spirit and attitude is far more closely aligned to the pure punk rockers of the late '70s than punk "pretenders" like Green Day and the Offspring can ever hope to be. From their outrageously spiked hair, to their energetic sound to their annoyingly defiant lyrical stance, Total Chaos is *exactly* what their name implies... a no-holds-barred ride on the anarchy express. On their latest album, **Patriotic Shock**, this Ontario, California quintet (vocalist Rob Chaos, drummer Gearbox, guitarist Ronald McMurder, bassist Joe Bastard and guitarist Germ) have created a disc that bristles with the kind of go-for-the-throat sounds designed to make the hair on the back of your neck stand on end. Quite simply, Total

"My grandma hates this stuff."

them across the United States, as well as on a whirlwind tour of Latin America—where they're treated like conquering heroes—and placed them on the support lists for causes ranging from Croatian war orphans to the Los Angeles Anarchist Center. To say the least, Total Chaos have covered a lot of ground both figuratively and literally over the last five years.

"We've done things our way," McMurder said. "And if that meant putting out our own albums or supporting the right causes, we did it. We didn't play by anyone's rules but our own."

Among the "do it our own way" activities that Total Chaos has become embroiled in are their now-out-of-print first album, **We Are The Future, We Are Punks**, which they produced, financed, and distributed themselves, and their debut Epitaph Records (home of Rancid and the Offspring) release,



Total Chaos: "We don't play by anyone's rules but our own."

think about it—starting back in the mid-'60s you had pop music, which evolved into experimental hard rock, which mutated into corporate rock, which begat a punk rebellion, which led directly to another round of pop music, which shifted into the "big hair" corporate rock of the '80s, which led to another dose of experimental "alternative" rock, which transformed into the latest punk rebellion. Get the picture? Just watch, we're betting that "big hair" will be back in style before the '90s are dead!

The reason we bring this all up—aside from providing you, our dear readers, with a much-needed musical history lesson—is to find the proper means of introducing you to a band called Total Chaos, an outfit that in

Chaos represent every fear your parents may have had about rock and roll being a bad influence on the youth of America.

"My grandma hates this stuff," McMurder said. "I think she tries to say things about the music that don't hurt my feelings, but she doesn't seem to understand that she's *supposed* to hate it."

Don't for one second think that these young punks emerged out of nowhere in 1995 to jump on the bandwagon started by the likes of Green Day. In fact, **Patriotic Shock** represents the culmination of a five year long roller coaster ride that has seen the group battle against (and occasionally for) seemingly every good cause in the western hemisphere. Their travels have taken

Pledge Of Defiance. The spewed rage and uncontrolled anger presented on those slices of punk life did little, however, to prepare the rock world for **Patriotic Shock**, perhaps the most over-the-top release a quasi-major label act has ever put forth. From the primal energy of *Punk No Die* to the anti-politically correct stance taken on *Unite To Fight* Total Chaos take musical aim at everyone from the government to Nazis—and if they wound a few innocent bystanders along the way, so be it.

"This isn't any old-school punk rock," McMurder said. "If people want to compare it to the past, or anything like that, all they're doing is showing their age. This is music for the *new* rebellion."

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HARD ROCK HAPPENINGS

According to well-placed sources, it appears that AC/DC is contemplating making their upcoming

world tour their last. Apparently guitarist Angus Young has grown tired with his "schoolboy" image, and has decided that it might be best for the band to just call it quits while they're still on top. It is also known that the struggles the band endured while completing their latest album, also helped bring about the difficult decision to call it a day. By the way, original drummer, Phil Rudd (who left the band a decade ago), has now rejoined the Thunder From Down Under, replacing Chris Slade.

Pearl Jam have been more than a bit annoyed by those who have criticized their recent American tour. Some

critics have savaged the band for the "shoddy" halls in which they played, and their apparent reluctance to visit major markets. Of course, the band has answers to these charges, stating that once they refused to deal with TicketMaster, many of the nation's most prestigious venues became off-limits to the Jammers. They were forced to find secondary venues, often in tertiary markets, in order to put their special tour together.

Will Geffen Records continue to mine the Nirvana catalogue? With that band's recent **Unplugged In New York** album having sold over two million copies, there are reports that the label is now trying to assemble a disc of studio outtakes, unreleased material and alternate live tracks for a "new" Nirvana album to be released in time for Christmas. It is known that band bassist Krist Novoselic has lent a helping hand to the project.

White Zombie main man Rob Zombie has recently been refusing to meet with certain media types on the road, fearing that the band's wild image will be blown. "We're just too boring," Rob explained. "All we do after a show is sit around and drink tea. I don't think that's the kind of story the press is looking for from us. If we were doing some wild and crazy things, I think it would be great to have 'em all come back stage and share in the festivities. What can we offer them now? Their choice of Earl Grey or pekoe?"

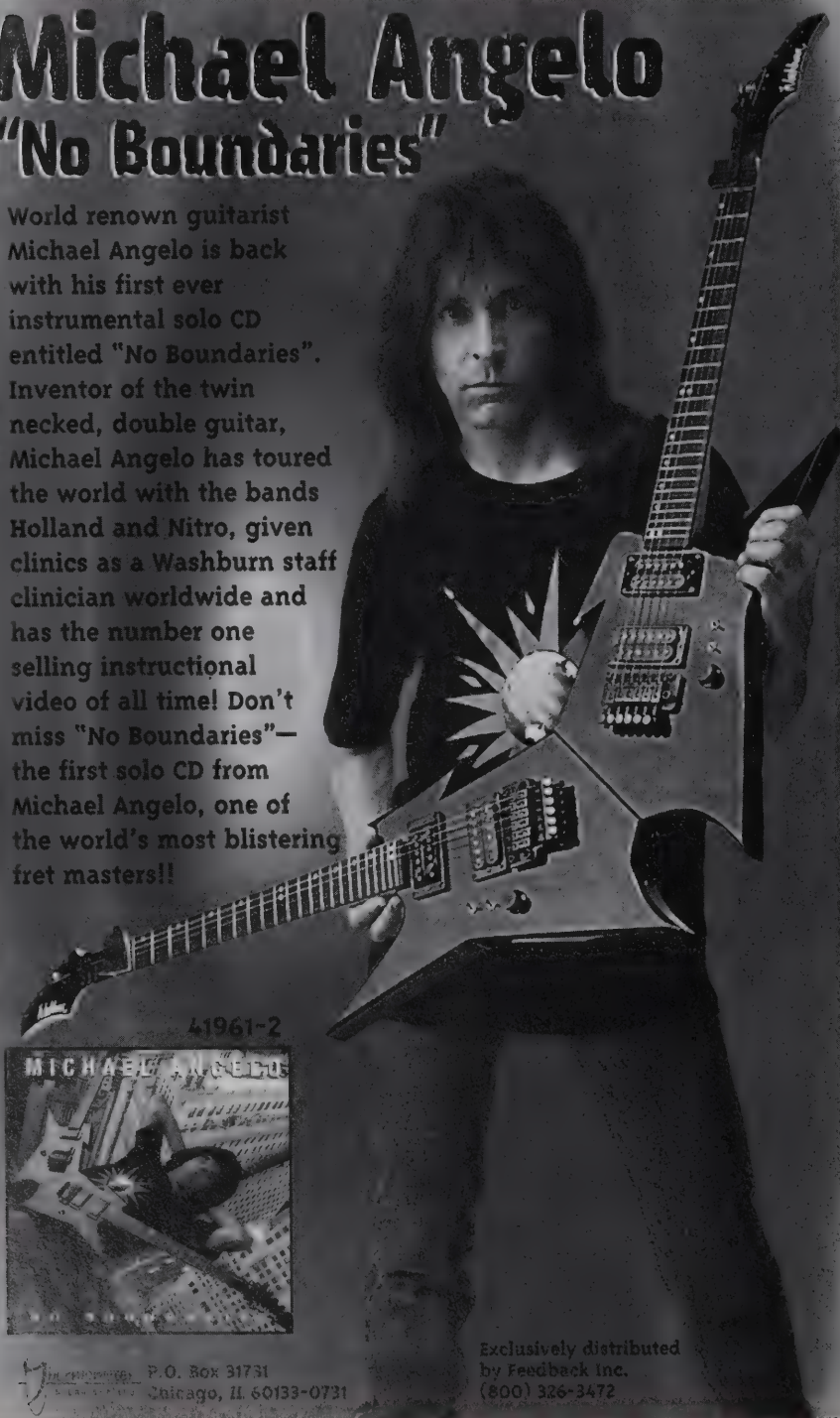
Following the drug bust of vocalist Scott Weiland in May, the Stone Temple Pilots have obviously been delayed in the completion of their third album, originally scheduled for a fall release. A repentant Weiland has come out publicly expressing his desire to kick his drug addictions and asking both the band's fans and his fellow STP members to be understanding of him as he battles this demon.

Jon Bon Jovi recently revealed how domesticity will change the band once the B.J. boys return to the road. With everyone in the band now either married or engaged, it would appear that the wild times of yesteryear are a thing of the past... or are they? "How can I put this diplomatically," Jon wondered. "Once we get out there we're the same guys we've always been. But the fact that we're all family men does make a bit of a difference. It may not be quite as crazy as it was in 1986, but then again, with all the dangerous stuff out there, maybe that's all for the better."

Nine Inch Nails main man, Trent Reznor, is supposedly feverishly at work on a variety of new projects. Among these are constructing songs

Michael Angelo "No Boundaries"

World renown guitarist Michael Angelo is back with his first ever instrumental solo CD entitled "No Boundaries". Inventor of the twin necked, double guitar, Michael Angelo has toured the world with the bands Holland and Nitro, given clinics as a Washburn staff clinician worldwide and has the number one selling instructional video of all time! Don't miss "No Boundaries"—the first solo CD from Michael Angelo, one of the world's most blistering fret masters!!



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for the next NIN disc, due out early in 1996, and finding avant-garde new bands for his Nothing Records label. With recent Reznor discoveries like Marilyn Manson and Prick creating quite a stir, Reznor seems intent on uncovering more cutting-edge rockers that can both infuriate and excite the rock masses.

One of the most confounding and confusing situations in the hard rock world has been what's been occurring with Ozzy Osbourne over the last few years. The Oz has battled to complete his latest disc (now rumored to be titled **Ozmosis**) and fought to find musicians with whom to work with. Currently Ozzy's working with guitarist Zakk Wylde, bassist Geezer Butler and drummer Deen Castronovo—though long-time friend (and fellow Black Sabbath alumni) Butler is rumored to be working on putting together his own band. When will the Oz' disc be finished? "When it is finished," is Osbourne's terse reply.

Alice In Chains have made "great progress" in completing their new album, according to their publicist. With the band's lineup intact (bassist Mike Inez was the last to come aboard, needing to extricate himself from Slash's touring band last April), the Chains set about seriously laying down new tracks in May. With any luck, the

new disc will be completed by August, with an October release expected. "We don't count on anything with these guys," the publicist said. "But things do look very good at the moment."

One of the hottest new bands in the land at the moment is Sponge, whose debut disc, **Rotting Pinata**, is heading straight for platinum. Recently vocalist Vinnie (yeah, just Vinnie) told us how he and his band are reacting to success: "It's really kind of hard for us to accept," he said. "We've been so busy playing every cesspool bar and club in the country that we really haven't had time to notice what's going on. Occasionally, you get to do something special, like appear on the David Letterman show, and that's when you sense that things are going okay."

Green Day's Billie Joe insists that as they reenter the recording studio, his band will do their best to remain oblivious to the pressures that accompany a quadruple platinum success. "We won't do anything different this time," he said. "Do people really expect us to change? Actually, some of the songs this time are a little different—but that's just natural growth, not some major shift in our music. But we're just being us, we're not putting on an act."

As if he wasn't busy enough working on new material for Aerosmith, that band's legendary guitarist, Joe Perry, recently wrote and recorded the theme song for the new **Spider-man** animated feature. "It was just a fun thing to do," Perry said. "Spider-man is just cool—he's a superhero. "Sometimes it's nice to just work on music that isn't for Aerosmith and isn't that serious. It kind of cleans out your system."

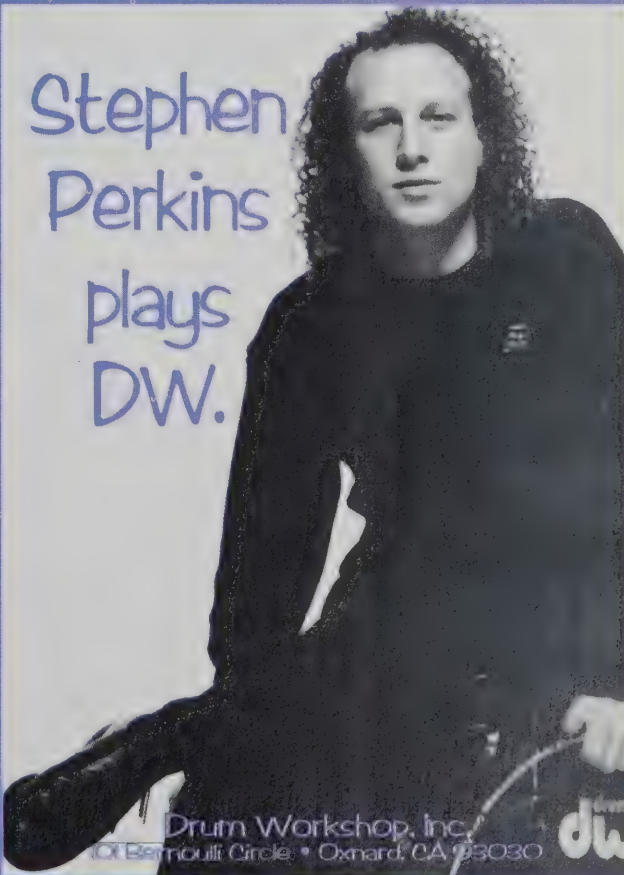
Queensryche have been wowing crowds across the country with their multi-media stage extravaganza. While their most recent album, **Promised Land**, failed to match the group's previous efforts in a commercial sense, their current tour surpasses just about *anything* the rock world has ever seen in terms of design and execution. "We worked on everything that goes on in this show for a year," guitarist Chris DeGarmo said. "It was a labor of love, but getting the film, musical and computer aspects of this show together was very hard. The results, however, make all that hard work worthwhile."

COMINGS AND GOINGS DEPT: Guitarist Wurzel has left Motorhead—the band will stay on the road as a three-piece...Eleven have added drummer Greg Upchurch as a replacement for Jack Irons, who now slams the skins for Pearl Jam.



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WHITE ZOMBIE

The success of White Zombie over the last few years is a classic case of persistence, diligence and a healthy dose of blind luck finally paying off. While many fans view this admittedly bizarre hard rock congregation as emerging full-blown on the metal scene in 1992 when they released their platinum-selling smash, **La Sexorcisto: Devil Music Vol. 1**, there's actually a long, twisting (and perhaps even twisted) tale involved with the success of Rob Zombie's musical bastard child. If it wasn't for a backhanded kudo from those pundits of bad taste, Beavis & Butt-head, these guys might still be languishing in the rock underbelly. If it hadn't been for a few responsive heads at radio, they might still be mired in the metal netherworld. But all that's now in the past—but as far as Rob Zombie is concerned, it's far from forgotten. As the band's latest album, **Astro Creep: 2000** continues its meteoric ride up the charts, the dreadlocked front-man doesn't mind being a little reflective about where his band has been—and where they're going in the months and years ahead.

"I don't look back that often," he said. "But I don't mind doing it. At this point in our career it's somewhat entertaining to mark the progress we've made, and the best way to do that is to not lose sight of where we come from."

Much of Rob Zombie's past is cloaked in a veil of mystery as thick as the proverbial London fog. It isn't hard to imagine, however, that this highly cerebral yet admittedly off-center artist/performer enjoyed an upbringing that was far from traditional. White Zombie's main man is rather reluctant to uncloak the mysteries of his past, preferring to let them add to his sizable mystique. But with a little careful prodding, he'll reveal a few of the secrets of his early days—the keys to what transformed this once mild-mannered New Yorker into a true-blue, hells bells "zombie". Most of his reminiscences seem to begin around 1985, the year White Zombie came into being in the heart of the Big Apple's punk scene—but no matter how much he may choose to reveal, when it comes to Mr. Zombie, a little reading between the lines is always a necessity.

"I was always interested in unusual things," he said. "Long before I ever thought about starting a band I was really into seeing horror movies and reading

BY PAT DREXLER

about serial killers. That kind of stuff always held a real fascination for me. So when I was first getting into music, the whole New York 'alternative' scene of the early '80s was flourishing and the kind of imagery associated with that kind of stuff just fit right in. It seemed to attract a lot of people to us."

Rob and his musical cohorts were indeed so attracted to Grade-B horror flicks, that when it came time to name his fledgling band he turned to the 1932 Bela Lugosi schlock fest *White Zombie* for inspiration. And when the first version of White Zombie hit the stages of such notorious New York clubs as CBGB's, Rob mixed his penchant for bizarre visual imagery with the group's equally unusual sound, a style that was

"I've always been interested in unusual things."

then described as a "bastardized marriage of Black Sabbath, Motorhead and the Ramones." While the critics who presented such a description were attempting to be far from complementary, nothing could have pleased Rob more.

"We've always been able to bring different elements into whatever scene we've been on. The New York underground movement of the mid-'80s, which we were unquestionably a part of, wasn't really into hard rock, and when we switched over to metal, we brought all that 'alternative' stuff with us. That had never existed there before. Most metal is far from underground."

Through the first five years of the band's career, it was White Zombie's unpredictable blending of these diverse stylistic elements that kept them from attaining more than a cult following. Their early indie releases, such as the EP *Psycho Head Blowout* and albums like **Soulcrusher** and **Make Them Die Slowly** only served to confuse mainstream metal rockers more. At a time when bands like Poison and Warrant were ruling the hard rock roost, White Zombie's hell on wheels sound and outrageous appearance was just considered "unacceptable" by ever-polite metal society. But good

things occasionally come to those who wait, and as the metal scene began to change in the early '90s, new opportunities opened up for Rob and his band of musical miscreants. After years of struggling for recognition on the indie rock scene, they finally hit commercial pay dirt when they were signed by mega-successful Geffen Records, who released **La Sexorcisto: Devil Music Vol. 1** in 1992. And now, three years, and the release of **Astro Creep: 2000** later, White Zombie find themselves sitting on the precipice of true international stardom.

"We had done all we could with the independent labels," Rob said. "When Geffen came knocking we thought it was a great opportunity for us. Hey, any label that has both the Simpsons and Cher was the perfect place for us. The best part is that they agreed to let us do what we do. They didn't come in and try to change a thing. If we had to sacrifice who we were just to get on a major label, we never would have done it, that's for sure."

With **Astro Creep: 2000** (yeah, we know the album's got a longer title, but we're too lazy to print it all) now past the million sales barrier, Rob's desire to maintain control of his band's artistic output has certainly begun to pay major dividends. While he's quick to explain that he is yet to see the money that most people assume would be coming his way ("I think you've got to sell three or four million albums before *that* happens," he explained), he's the first to admit that he wouldn't have changed a thing about White Zombie's long, often perilous journey up the rock and roll ladder.

"I'm glad we've had to work hard to get here," he said. "And I'm glad that Geffen just didn't throw money around like crazy to make us happen. We've kept everything under control, so we know exactly what's working. It's great that MTV finally came to the party and supported our albums. You can't just assume that's gonna happen when you give 'em a video. But we gave 'em a good story and evidently they went for it. They're also very unpredictable. Just because they supported the last album didn't mean they were gonna get behind this one. But we've been lucky that way. I think people realize that with us they're getting something just a little bit different."

TOUR DE FORCE

**ROB
ZOMBIE**



HIT PARADER

THE OFFSPRING

SMASH 'EM, BASH 'EM

BY P. J. MERKLE

Dexter Holland sat in his chair, exuding the cool confidence of a college kid who had all the answers to his final exam written on his sleeve. Mind you, it wasn't a look of arrogance that the Offspring's dreadlocked vocalist was emitting; that "rock star" guise had thankfully been left home on this day. It was just a look of justified self-worth, the kind of aura that even the most modest of us might give off if we had been intimately involved with the success of a band that had just sold more than four million copies of their latest album, **Smash**. But Holland's demeanor turned out to be only paper thin. As soon as the 29-year-old So Cal rocker began to open up about his band's recent accomplishments, his cool demeanor was quickly replaced by that of a guy who was still openly thrilled by his moment in the sun. After a decade of struggle, and more than a few moments of doubt, Holland was enjoying every second of his ascension into rock's upper echelon, a fact we discovered during this exclusive interview.

Hit Parader: When did you realize this record was going to be a success?

Dexter Holland: As soon as it sold more than our last one did, it became a big success in our book. The last one sold about 50,000 copies, which was five times more than anything else we had ever released. As soon as **Smash** reached 50,001 we felt we had accomplished something. I guess, honestly, 100,000 sales was a goal of ours, but we never would have believed it would have sold millions of albums. We're not unhappy about it, though. We're as happy as you can get.

HP: Does it bother you that your success has made you the target of other bands?

DH: It depends who criticizes us. Thankfully, we've gotten more good words out of the guys in other bands than bad words, but criticism comes with the territory. It does make me laugh when a band like Megadeth calls us a pop band. I know that they've gone out of their way to say we're not a punk band because our songs are too good—whatever that means. But if somebody explains Megadeth's punk credibility to me, I'll take their words to heart. You just can't take that kind of stuff very seriously.

HP: Since you brought the word up, tell us what "punk" means to you.

DH: To me, punk has always been

something anti-establishment, which is why I understand some people having trouble with us selling millions of records—a very corporate thing to do—and still be punk. But what punk means has changed over the years. At one time, when it was synonymous

"To me, punk has always been something anti-establishment."

with bands like the Clash and the Sex Pistols, it had a very aggressive, rebellious connotation. Today it has to do more with a general attitude of caring about your fans than with making money for your record label. If you fight to keep ticket prices down, your T-shirts reasonable and things like that, you can still be a punk band.

HP: You make it sound as if the music has little to do with it.

DH: Music still has *everything* to do with it. Punk is enjoying a lot of popularity because the bands aren't scared about attacking important social issues head-on. A generation of kids grew up with bands only singing about fast cars and pretty girls. Now you have bands talking about more important things in their songs. It's not that fast cars and girls aren't important, but the way they were being presented became such a cliché. It

became a parody of itself in a big hurry. But every musical style runs the risk of that because after some bands enjoy any initial success, the labels go out and sign every band that sounds or looks the same way. But that's just the way this industry works. We can't change that.

HP: You've battled against overexposure in recent months, turning down plum TV assignments and refusing most media requests. Why?

DH: We really don't want to be one of those bands that comes along, suddenly finds themselves big stars, and then disappears, never to be seen again. It's happened so many times in recent years. It's taken us ten years to get here, and we want to hang around for at least that long. When you start becoming a media sensation, with your videos on MTV every few minutes and your face on every magazine cover, you can really burn up in a big hurry. We had the chance to play on **Saturday Night Live**, and we turned it down. Our friends wondered how we could turn down the chance to have millions of people see us. I told 'em that I didn't want to see us reduced to some small screen experience. We want people to come out and see us in person—not sit at home and have us play in their living rooms.

HP: What about the kids who just can't afford a ticket, or the ones who don't live near where you're playing? Don't you owe them the chance to see you?

DH: I'm not saying we'll never appear on those kind of shows. In fact, it was really great just to be asked. Maybe we'll play those TV shows next year, after we feel a little more secure about people knowing who we are and what we are. We're not trying to make people come out and see us so we can make money or anything like that. We just think it's a lot more fun to have them there with us, partying along with the band. Maybe that's the wrong way of looking at things, but it's what we honestly believe.

HP: A few months ago, you pledged undying loyalty to your little label, Epitaph Records. Do you still feel the same way about them?

DH: They certainly haven't done anything wrong. They've played a major role in making this record happen, so why shouldn't we be happy with them? We're committed to them for this album and the next. After that, who knows? It's too far to think ahead. Right now there's no reason to get anyone at Epitaph mad at us—especially when we all should just be real happy about what's going on. A lot of big label guys have knocked on our door, but we've just told 'em, "thanks, but no thanks."

**DEXTER
HOLLAND**

HIT PARADER

Sponge—Rotting Piñata (Chaos Recordings) **489-336**

Aerosmith—Big Ones (Geffen) **111-468**

Slayer—Season In The Abyss (American) **462-234**

Slayer—South Of Heaven (American) **462-242**

L7—Hungry For Stink (Reprise/Slash) **488-122**

Black Sabbath—Sabotage (Warner Bros.) **118-380**

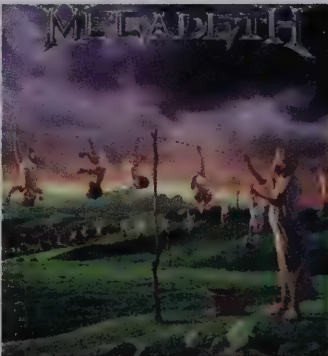
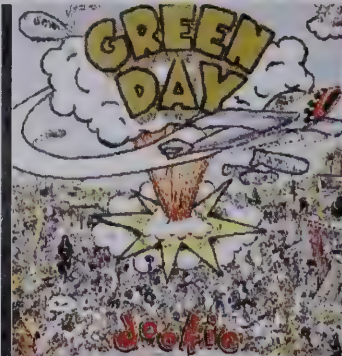
Marilyn Manson—Portrait Of An American Family (Nothing/Interscope) **487-439**

Nativity In Black: A Tribute To Black Sabbath. Sepultura, Biohazard, etc. (Concrete/Columbia) **111-435**

Red Hot Chili Peppers—Out In L.A. (EMI) **108-480**

Slayer—Divine Intervention (American) **101-329**

Green Day—Dookie (Reprise) **476-549**



Helmet—Betty (Interscope) **486-381**

Bon Jovi—Cross Road (Greatest Hits) (Mercury) **110-395**

Infectious Grooves—Groove Family Cyco (550 Music/Epic) **477-158**

Gwar—This Toilet Earth (Metal Blade) **486-027**

Dream Theater—Awake (eastwest) **108-613**

Megadeth—Youthanasia (Capitol) **108-340**

Candlebox (Maverick/Sire/Warner) **485-185**

Nirvana—MTV Unplugged In New York (DGC) **111-476**

"Airheads"—Orig. Sndtrk. (Fox Records) **487-629**

Biohazard—State Of The World Address (Warner Bros.) **484-725**

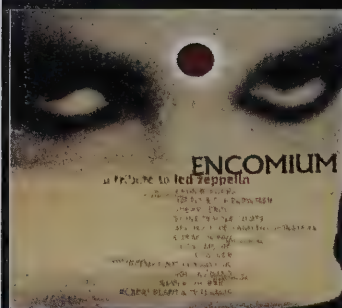
Fight—Mutations (Epic) **482-059**

Pearl Jam—Vs. (Epic) **465-427**

Obituary—World Demise (Roadrunner) **107-102**

COLUMBIA

IT'S LIKE A NEW



Testament—Low (Atlantic) **108-647**

Danzig—4 (American) **489-377**

Encomium: A Tribute To Led Zeppelin—Stone Temple Pilots (Dancing Days), Sheryl Crow (D'Yer Maker), Duran Duran (Thank You), more. (Atlantic) **121-434**

Corrosion Of Conformity—Deliverance (Columbia) **106-716**

Page/Plant—No Quarter (Atlantic) **108-977**

Anthrax—Sound Of White Noise (Elektra) **458-489**

Suicidal Tendencies—Still Cyco After All These Years (Epic) **458-083**

Monster Magnet—Dopes To Infinity (A&M) **122-200**

Bad Religion—Stranger Than Fiction (Atlantic) **102-517**



Collective Soul (Atlantic) **122-192**

Stone Temple Pilots—Core (Atlantic) **453-043**

Rage Against The Machine (Epic/Associated) **451-138**

Nine Inch Nails—Broken (TVT/Interscope) **448-548**

Mary Beasts Jane (Geffen) **113-340**

Mötley Crüe—Decade Of Decadence '81-'91 (Elektra) **429-316**

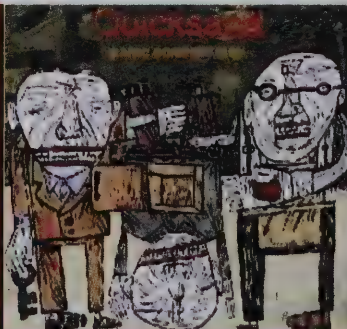
Soul Asylum—Grave Dancers Union (Columbia) **445-510**

Megadeth—Countdown To Extinction (Capitol) **444-489**

Iron Maiden—The Number Of The Beast (Capitol) **410-571**

Pantera—Vulgar Display Of Power (ATCO) **435-305**

Quicksand—Manic Compression (Island) **119-382**



More Music

Hootie & The Blowfish—Cracked Rear View (Atlantic) **487-553**

Beastie Boys—Ill Communication (Capitol) **484-808**

Sheryl Crow—Tuesday Night Music Club (A&M) **476-531**

Redmen—Dark IZ A Darkside (RAL/Def Jam) **114-124**

U2—The Joshua Tree (Island) **354-449**

Bob Dylan—MTV Unplugged (Columbia) **126-037**

Squeeze—Singles (A&M) **317-974**

2 Pac—Me Against The World (Int./Out Da Gutta) **121-871**

The Cream Of Eric Clapton (Polydor) **121-665**

Cypress Hill—Black Sunday (Ruffhouse/Columbia) **463-596**

"Dazed And Confused"—Orig. Sndtrk. featuring ZZ Top, Kiss, etc. (Giant) **468-546**

Counting Crows—August And Everything After (DGC) **467-944**

Snoop Doggy Dogg—Doggystyle (Interscope/Death Row) **465-955**

Ol Dirty Bastard—Return To The 36 Chambers (Elektra) **122-382**

John Mellencamp—Dance Naked (Mercury) **485-755**

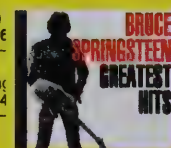
Tom Petty—Wildflowers (Warner Bros.) **110-155**

R.E.M.—Monster (Warner Bros.) **103-929**

Nell Young And Crazy Horse—Sleeps With Angels (Reprise) **101-253**

Blues Traveler—Four (A&M) **102-699**

The Jerky Boys 2 (Select) **107-979**



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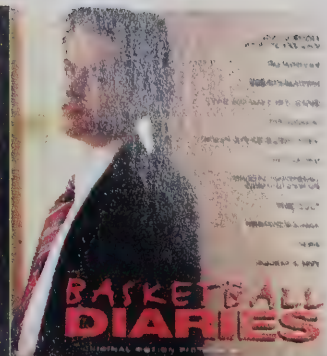
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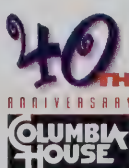
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THIS INTERVIEW WAS CONDUCTED JUST PRIOR TO SCOTT WEILAND'S RECENT DRUG ARREST.

Scott Weiland looked like he had one foot in the grave. He lay stretched out on a plush hotel room sofa, a box of kleenex perched precariously atop his coughing chest. The singer's eyes were red, his throat was hoarse and his nose was running—it was not a pretty sight. But this just so happened to be the day that the Stone Temple Pilots had chosen to grant a few minutes of their time to an anxious press contingent, and Weiland was determined to wade through the proceedings—come hell, high water or 102 degree fevers. It wasn't as if Weiland and the boys—guitarist Dean DeLeo, bassist Robert DeLeo and drummer Erik Kretz—didn't have better things to do with their time. After all, there was material to write for their eagerly anticipated third album, and sundry other business bits to take care of. But Weiland occasionally enjoys taking a break from the day-to-day operations of what has quickly become one of hard rock's most successful bands, and using that time to vent his spleen to the media on a variety of up-to-the-minute issues. He may have looked and felt like a pile of yesterday's

ual—one who occasionally runs the risk of overshadowing his fellow bandmates through the sheer strength of his personality. In fact, with his fondness for stating strong opinions, his impish sense of humor, and his willingness to continually take bold artistic chances, Weiland has fast become one of Generation X's true icons—a guy who walks the walk, talks the talk, and constantly delivers on all fronts. Yet, for all this adulation, Weiland has battled to maintain his own identity, refusing to get swept up in the bigger-than-life tidal wave that so often threatens to drown today's budding stars in their own media-driven delusions.

"Sometimes I just break away from it all with my wife and sit by a lake," he said. "It's so important to keep your head clear. We've all seen what this kind of life can do to people, but I also think you've got to have a predisposition to that kind of thing. Being well-known isn't that bad, as long as you can maintain your sense of self-worth as well as your beliefs. You can't be corrupted by fame."

Of course, all this psycho-babble mumbo-jumbo is well and good; but STP fans really want to know just two things: how is the band's internal chemistry these days, and when will Album Three be ready to go? Weiland, in typical fashion, is both painfully honest, and unintentionally

STONE TEMPLE PILOTS

HEALING OLD WOUNDS

BY ROB ANDREWS

garbage, but he wasn't going to miss this opportunity for *anything*.

"I'm okay," he reassured in a weak voice that hardly resembled the rough singing growl that rock fans have grown to know and love. "You've just got to do these things because if you blow 'em off, the media people start thinking you're stuck up. They just wouldn't understand an excuse like 'I'm sick'. They'd much rather make some sort of big deal about it and make it sound like I've gotten too big for most of this stuff."

The fact is that Weiland *has* gotten too big for routine press briefings. With sales for the band's first two albums, **Core** and **Purple** now standing above the ten million unit mark, these San Diego-based rockers have earned the dual distinction of being considered one of the most successful and highly respected bands in the rock sphere. Their tough-as-nails, yet surprisingly sensitive approach on songs like *Sex Type Thing*, *Wicked Garden*, *Unglued* and *Interstate Love Song* have won praise (as well as countless industry awards from seemingly every corner of the music biz. In fact, one would be hard pressed to find someone who doesn't like at least one song this eclectic quartet has created—and odds are you'll find most of 'em liking a whole lot more than that!

"I can't say I'm really surprised by the level of success we've reached," Weiland said. "But that's basically because I never thought about it very much. When you're in a band like this you can get so caught up in the whirlwind of things that happen to you, that you just lose touch with reality if you're not careful. If you don't break away from time to time, just to get in touch with your feelings, you'll never be aware of anything that happens to you other than the schedules for the next plane, the next show and the next interview."

For all his vaguely philosophical ramblings, Weiland has been able to establish himself as a unique creative force on the contemporary rock scene. Part Vedder-like moody loner, part Tyler-like hyper frontman, Weiland has emerged as a truly complex, compelling individ-

ually coy about both of these topics. As far as the band's well-documented recent feuds are concerned, he insists that the worst is apparently over with. The thinly veiled threats of war that sprung up between Weiland and the DeLeo brothers following the release of **Purple** have been defused to some degree with both sides now apparently ready to do whatever is necessary to keep this hard rock

"You just lose touch with reality if you're not careful."

hit machine in top-notch working order. And obviously with the band's members once again seeing everything eye-to-eye, work on their all important third disc is moving along without a hitch.

With any luck, we may just see that effort in local record stores in time for this year's Christmas season.

"When you're in a creative situation like this, where you're putting your heart and soul on the line in every song, there's going to be some friction," Weiland said. "I don't really want to go into what happened inside the band before, because it's really nobody's business. It's okay just to say that whatever was wrong has been corrected as best we can, and we're moving ahead. We're looking forward to recording this album because we feel we have some good things to say this time. It should be a very interesting album."

What should add a further touch of intrigue to the band's upcoming effort is their decision to employ state-of-the-art CD-Rom technology in presenting a multi-media musical extravaganza. At no significant increase in price, fans will be able to buy a CD that in addition to supplying all of the band's new music, will also provide piles of additional information—everything from photos, to interview bits to special sound-bites. It is, as Weiland explained, the wave of the future, and STP wants to be among the first bands to jump on board the technology bandwagon.

"That's all fun stuff," he said. "One of the good aspects of having success is that you can try new things and have people want you to participate in exciting new ideas. We enjoy doing that, and we think the fans will enjoy it as well."

WEILAND



HIT PARADER

To many fans rock and roll is the *ultimate* lifestyle; fast cars, pretty women, big bucks, international fame. Despite what the likes of Vedder or Staley might insist, it's the stuff that dreams are made of. But for every band that's out there enjoying the fruits of the fast-lane lifestyle, there's another, equally talented band that's slogging away somewhere just tryin' to get by. Take Kix, for example. Here's a group that's been together for 15 years—maintaining the exact same lineup of headbangin'

ing on their merry way, seemingly oblivious to every career-threatening hurdle cast in their path. Now they've released a new album, **Show Business**, that just may be the best thing these veteran Baltimore bad boys have ever put their somewhat misspelled name upon.

"You're not gonna hear us complain," Whiteman said. "We still think we're the luckiest guys on earth because we've been able to do exactly what we've wanted for 15 years and get away with it! How many other people can say that? What's the point of being disappointed that at times your albums haven't sold as well as you hoped? The fact is we've put out some records that we're very proud of, and we've been all over the world playing music in front of people we're lucky enough to call our friends. If you

AC/DC, Led Zeppelin and Aerosmith and playing their songs in clubs," Whiteman said. "Where we grew up, you were lucky if the club owners ever let you play an original tune. That music is in our blood. It got in there early and it's always stayed there. If people want to compare what we do to some of the great bands that have ever existed, we won't complain. But we do hope they realize that we bring some pretty interesting twists of our own to this little rock and roll party."

Rock and roll party, indeed! Few bands have enjoyed more of a party-hearty lifestyle over the years than Kix. And if their fun-loving attitude has occasionally kept them from attaining the stellar heights that some had predicted for them, they can live with that. Rather than complaining about losing their long-standing deal with huge Atlantic

KIX

ON WITH THE SHOW

BY ANDY SECHER



Kix: "We bring some interesting twists of our own to this rock and roll party."

heroes throughout. They've toured the world and even enjoyed a platinum-selling album a few years back with **Blow My Fuse**, as nasty a riff-rock collection as you'll ever want to encounter.

For some reason, however, Kix have never had their true moment in the spotlight, that instant when the entire rock world sits up and takes notice of their musical talents. Vocalist Steve Whiteman, guitarists Ronnie Younkins and Brian Forsythe, bassist Donnie Purnell and drummer Jimmy Chalfant have come close enough to the pot of gold at rainbow's end to touch it—but they've never been able to really grab hold. Now Kix doesn't even have a major label record deal anymore. But that's done little to deter these ultimate rock and roll survivors from continu-

complain about that, then you should have your head examined."

Kix' up-beat attitude is once again reflected throughout their new disc. From the frantic fury of *911* to the instantly infectious riffs of *Fireballs*, **Show Business** is everything that the band's fans expect from "the hardest working band in rock and roll." Sure, there are perhaps a few too many overly familiar AC/DC-styled chords and Aerosmith-like harmonies to suit the avant-garde tastes of some, but hey, this is Kix! They've never shied away from paying homage to their roots, and if you think you're offending them by mentioning the names of certain legendary bands when you talk about Kix' music, you'd better think again.

"We grew up listening to great bands like

Records and ending up being signed to tiny, independent CMC, these boys are just happy to be alive and doing what they do best. Nah, Kix may not be the poster boys for the glamour and glitz of rock and roll fame, but you'll have to look damn hard to find a better band *anywhere*.

"We're happy with who we are and what we've done," Whiteman added. "It doesn't really matter to us what label we're on, as long as they give us a little support. There have been times in the past when people who were supposed to be supporting us have dropped the ball, so to speak. We've learned a lot over the years, and one of those things is that if you believe in yourself, and in what you're doing, you can have fun and make things happen."

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Death Metal has gotten a bad rep in recent years... not that this admittedly bizarre sub-genre ever enjoyed the luxury of having a good rep. At a time when socially-relevant lyrics and personally tormented performers abound, the very notion of hell-bent, fire-breathing rock monsters spewing forth blood-curdling lyrics and war-mongering riffs rub many politically correct musical exponents the wrong way. But just don't tell any of this to Morbid Angel. These angry young men are just liable to rip your head off if they even *think* you're going to espouse some left wing political rhetoric about how today's music should be "peaceful" and "thought provoking." Band members Trey Azagthoth (guitar), David Vincent (vocals), Pete Sandoval (drums) and new guitarist Erik Rutan may not mind too much if their music is referred to as "thought provoking"... but they want everyone to know that their tales of horror, lust and blood are about as peaceful as a jab in the eye with a sharp stick. Now, with the release of Morbid Angel's second major label release, **Domination** (which follows hot on the heels of 1993's well-received **Covenant**) these leaders of the Death Metal cause seem more intent than ever on sticking to their heavy musical guns. Recently we caught up with Vincent and Azagthoth to discuss this issue and more.

MORBID ANGEL

with anger, hatred and a number of Satanic references—virtually all the lyrics touched on that subject in one way or another. It was something that just developed due to the nature of the music. On this album we've gone in a much broader direction. We never wanted to be considered some sort of Satanic band, so we purposely tried to expand our lyrical scope a great deal on **Domination**. In life, we've learned there is a time for

hate, and a time for love. There is also a time when you've got to explore the world around you. This is an album of exploration, though we haven't lost the anger that propelled the last album.

TA: One of the reasons this album has a somewhat different feel is that I wrote a lot of the material with a different perspective. I wrote five songs, and co-wrote one song with our new guitarist, Erik Rutan. Erik also wrote the music to three songs; *Hatework*,

Hit Parader: Some people seem extremely intimidated by Morbid Angel's aggressive musical stance.

Trey Azagthoth: Good. That's great. I can relate to the fact that the pain, darkness and torment that we bring forth in our music and in our videos would intimidate a lot of people, and perhaps those people need to be intimidated. What's happening is that too many people only want their music to be a certain way, and that's just not the way rock music has ever been. They may want to turn their backs on bands like Morbid Angel, but they can't. The fact is that there are hundreds of thousands of people out there who appreciate what we do, and they will continue to appreciate it no matter what some segments of rock society choose to say.

David Vincent: We present music that possesses a certain brutality that some people may find offensive... and it may scare them. But that's what we do, and we will not change that for anyone or anything. If someone were to say to me that we could have platinum albums and sold-out arena tours if we would just change our musical stance, I would tell them to just leave us alone. We want no part of that.

HP: Your last album, **Covenant** was your first major label release. What did you learn from that experience that you put to work on **Domination**?

DV: To be honest, the last album was filled



Morbid Angel:
"We never wanted to be considered some sort of Satanic band."

DEATH DEALERS

Nothing But Fear and This Means War. David was very involved in the creative process as well, but by diversifying our sound and our lyrics a little bit, we were able to expand on what we did on our previous album.

HP: You now have a very powerful two guitar lineup. That should add something on stage.

TA: In many ways I always admired Judas

REGGIE WALDRON

Priest, who I believe were one of the best two guitar bands of all-time. Back in the old days they could really just blow you away when they went on stage. When I met Erik, I realized I had met a kindred spirit, someone who had taught himself how to play guitar, just as I did, and someone who shared many of my own influences and beliefs. He's a very intelligent person—a deep, resourceful thinker, which is a very important quality. The fact that he was also a talented songwriter only added to the value he brought to the group.

"Our pain, torment and darkness may intimidate a lot of people."

HP: Despite the admitted Satanic overtones of the last album, it received a strong response both from rock radio and MTV, especially with *God Of Emptiness*. Are you alarmed that

your latest video, *Where The Slime Live*, hasn't gotten as positive a response? **TA:** This video was a little more difficult for me to make, since I was looking for a variety of characters—indeed, the *Slime Monster*. We know the fans will love it, and we hope that MTV does as well. But we can't worry ourselves about how MTV or radio responds to our music. MTV has undergone some major changes since our last album came out, and those changes have not been in our favor. Not only does it seem like they've cut back on the number of videos they're playing, but they've also decided to kill *Headbanger's Ball*, which is where we received a lot of our airplay. But it's my belief that *Where The Slime Live* is destined to shake up the universe. We present it with such a strong gothic overtone that people just won't be able to ignore it—even if they want to.

DV: MTV doesn't seem to realize the power this music has in terms of fan support. They're so trendy. They'll turn their backs on the people who helped make them successful. Thankfully, we were never depen-

dent on MTV, and we never will be. We certainly welcome their support, but our strength has always been our ability to go out and get in touch with our fans in a live environment.

HP: What's the significance of the title, *Domination*?

DV: It kind of represents a philosophy we have. If you truly want to have something succeed, if you want to see it through to its completion, you must dominate it. That's true for songs on an album or for life itself. If you sit back passively and wait for things to happen, the odds are that they never will. But if you act aggressively, and try to force things to happen, you at least increase the odds that they will happen. When we set about writing a song, we attempt to visualize in our minds what we want to do before we even begin. Then we attack it in the most aggressive, positive manner that we can. Domination is great. It's the only way to truly achieve your goals.

David Vincent: "We present music that possesses a certain brutality that some people may find offensive."

AEROSMITH NEW HILLS TO CLIMB

BY BERNARD RYAN

When you're Aerosmith, life frequently resembles an amusement park. But, if truth be known, no ride ever envisioned by the folks at Disney has ever come close to capturing the roller coaster thrills enjoyed on a daily basis by Steven Tyler, Joe Perry, Brad Whitford, Joey Kramer and Tom Hamilton. For more than 20 years these legendary Boston Bad Boys have rode the highs and endured the lows that life has presented them, and by doing so they've emerged as America's premier hard rock attraction.

With sales of their last four albums totalling over 20 million copies, and their world-wide tours reaching an additional two million fans during the '90s alone, Aerosmith are more than one of the planet's most popular acts—they're one of the richest as well. But instead of taking time to enjoy their recent accomplishments, Aerosmith is pushing ahead with all the fervor of Sherman storming Atlanta. With their much-discussed new contract with Sony Music about to commence, Tyler and company sincerely feel that despite all the platinum credits now listed by their hallowed name, it is the future—not the past—that holds the true key to Aerosmith's musical legacy.

"I don't think I'd ever feel comfortable being in a band that basically was only playing 'oldies,'" Tyler said. "I guess there's nothing wrong with that, if that's your thing, but it's not for me. I don't mean that I don't still get hard playin' our older songs, because I do. But if all we did on stage every night was play things that were hits ten, twenty years ago, I think I'd go nuts! To me the rush of being a musician is writing the new songs then getting on stage and playin' em for the people. The first time you do that, and you wait for the reaction, is really kind'a strange. If they don't like it, you feel like a dog, but if they get on their chairs and cheer, man, you feel like you're standing on top of the world."

Thankfully for Tyler and his bandmates, there's been a lot more time sittin' atop the world than languishing in the dog pound in recent years. In many ways Aerosmith have become the poster boys for "mainstream" hard rock, a band simultaneously presenting both an outrageous rock and roll image and a safely sanitized sound. Let's face it, Aerosmith are the hard rock band even your parents like; hell, your folks may even have met at an Aero show back in 1973! In a musical environment filled with the likes of Nine Inch Nails, Type O Negative and Corrosion Of Conformity, Aerosmith occasionally come across as something like a hard rock puppy dog—plenty of snarl but not much bite. Tyler is extremely aware of his band's present role in the rock world, and despite the rare critical barb hurled their way by some snot-nosed punk too young to pay proper homage to the band's lengthy string of accomplishments, the rubber-lipped vocalist couldn't be happier with his band's role on the mid-'90s rock scene.

"We're not trying to compete with anyone," Tyler said. "If anything, they're the ones tryng to compete with us. We had our time back in the '70s when people were comparing us to every-

one from the Stones to Kiss. Sometimes that was fun, sometimes it wasn't. But today, we're the top dogs. It's great when a bunch of young musicians come up to us and say what an influence we've been on their lives. We love it. But the best part is that we still know we can blow 'em off the stage if we have the chance—and I think they know it too."

Maybe the reason Tyler is so confident about his band's stage abilities is the simple fact that perhaps no band in rock history (or the history of *anything* for that matter) has spent more time on the tour trail than Aerosmith. Conservative estimates figure that this unit has performed over 3,000 shows during their lengthy career, spending a cumulative total of more than ten years non-stop living out of suitcases and sniffing bus and jet fumes. While such an unforgiving regimen would probably do in lesser bands—and in fact, played a role in the band's temporary early '80s "breakup"—Tyler now insists that he only feels truly alive when he's hittin' the highways and byways of Planet Earth, seeking out the next venue for Aerosmith to conquer.

"There's still something so magical about the road," he said. "It's a place you just can never figure out. There are times when it can really get to you out there—if you let it. And, believe me, when I was snorting up the Peruvian economy 15 years ago, there were nights on the road when I almost died. But once you learn to understand the rhythm of the road, and how to just let things come to you rather than always going out lookin' for 'em, it's a great place to be. After all, how cool is it to be able to travel all around the world first class with all your best friends?"

As Tyler indicated the road—and rock and roll in general—has been both very good and very bad to him over the years. But today, at the age of 46, the singer is probably healthier, happier and more energetic than at any other point in the group's storied history. With their impending return to their original rock and roll home at Sony Music, and millions of fans around the world waiting to devour Aerosmith's next musical utterances as if they were manna from heaven, Tyler knows full well that life doesn't get much better than it is right now. Still, he insists, that those who feel that Aerosmith have hit their stride—that this veteran unit will now be content to merely crank out overly predictable albums devoid of surprises and shock—will be in for quite a surprise themselves when the band's next album is finally released.

"I don't know if there really is an 'Aerosmith Sound,'" he said. "I hope by now there are elements in what we do that let people know it's us. But was *Janie's Got A Gun* similar to *Dude Looks Like A Lady*? Was *Livin' On The Edge* anything like *Cryin'*? That's what I mean. There are certain things that are familiar, as they have to be with any band. But we're still pushin' ourselves as hard as we can. We really enjoy that challenge. It's what gets us off. If I had just kept writing *Dream On* over and over again two decades ago, do you think we'd be where we are today?"

"I
still get
hard
playing
our older
songs."

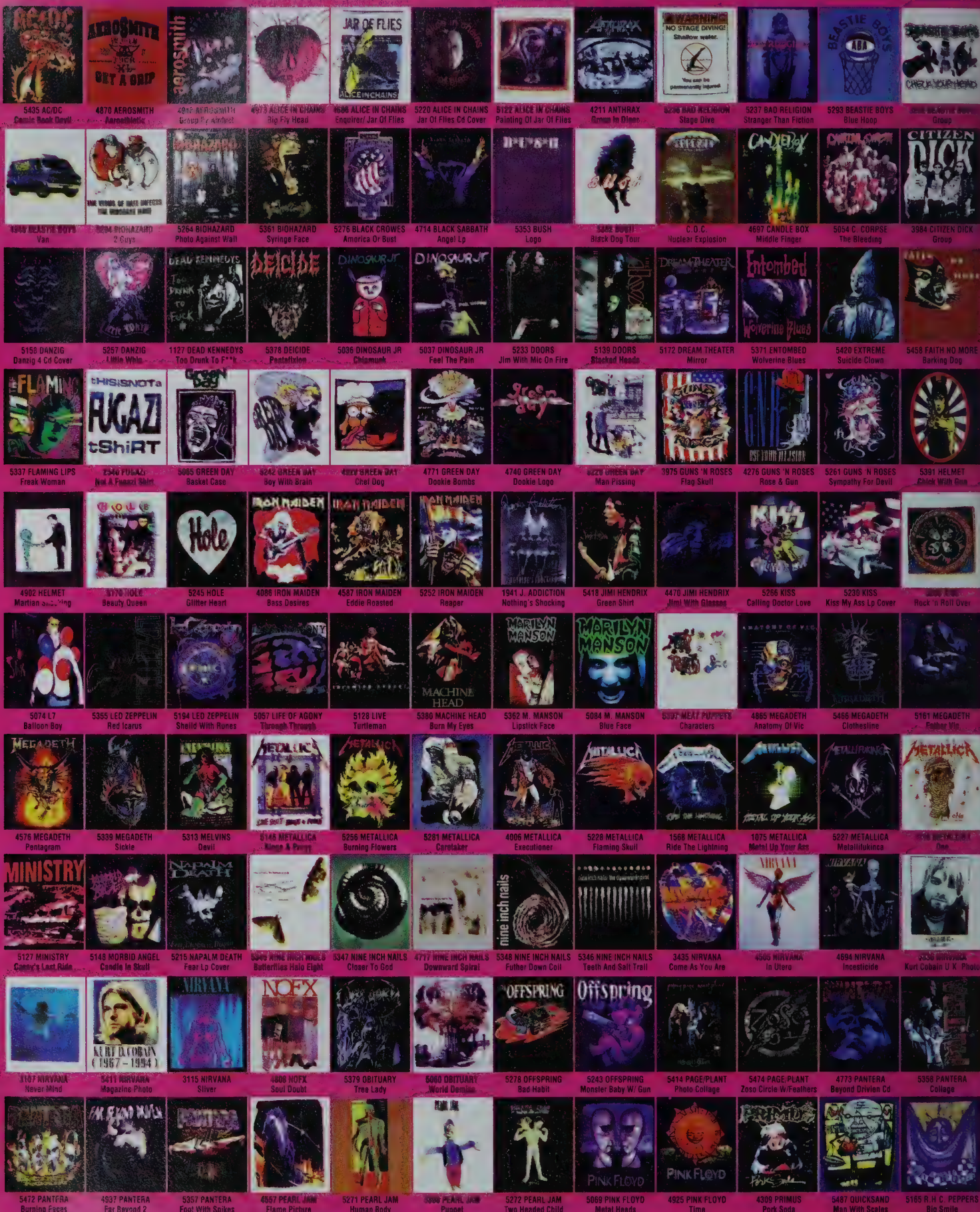
A high-energy, close-up photograph of Steven Tyler performing on stage. He is captured in a dynamic pose, leaning forward with his mouth open as if singing or shouting. His long, dark, curly hair is wild and voluminous. He is wearing a black and white patterned shirt with a ruffled collar and a wide, dark, sequined sash draped over his shoulder. His right hand is raised, pointing forward, and he is wearing a large, ornate bracelet on his wrist. The background is dark and out of focus, with some blurred lights suggesting a concert setting.

**STEVEN
TYLER**

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For the members of Sponge, success can be measured in food. "This is the taste of success...we have a veggie burger on the way, sent up to us on the 26th floor. Indeed we are successful," exudes Vinnie da frontman with all the relish of a hungry man about to be sated.

Sponge are hanging out at Epic Records' very impressive corporate offices in the heart of New York City. After years spent playing gigs for peanuts, Vinnie Dombrowski and his buddies, guitarists Mike Cross and Joey Mazzola, bassist Tim Cross and drummer Charlie Grover are now out there living the good rock and roll life, beer, chicks, staying up 'til dawn, eating in truckstops...everything. Their debut album, **Rotting Piñata** is getting plenty of airplay and Sponge is selling records to absorbing fans all over the world— even in some very out of the way ports of call.

"We were talking with a record rep from Norfolk, Virginia," relates Vinnie. "He dealt with sales of product to Navy personnel. Our record is doing okay, even on ships."

Sponge find themselves in the highly enviable position of being part of a new generation of eclectic bands like Bush, Elastica, Live, groups that have brought new life to tired rock and roll clichés. After years of production and overproduction, these bands have returned to a raw, "real" feel that has delighted rock purists everywhere. A Sponge song like *Molly* has a feel reminiscent to early Beatles or even classic Clash.

"I guess everything recycles itself," admits Vinnie. "These days, we're pretty much across

SOUND

Obviously, making noise like that, Vinnie was relegated to the garage. All the members of Sponge— Mike, Joey, Tim and Charlie did the garage band thing, and all gigged around town.

"We've played a lot of clubs in different bands," confirms Mike. He's real open and easy— and a pro channel surfer. "With Sponge, we were on the road with **Rotting Piñata** from March '94, when we played in Chicago and nobody knew who we were. We did Indiana to Ohio before we had a booking agency, we were doing bookings ourselves. We got a booking agency, then we did it again. When you've played as many clubs as we have, to finally have steamed vegetables when you're playing Club Babyhead for the third time means you have arrived."

"What we used to get was maybe a sound-check or monitors, being able to have our own dressing room, little things like that," illuminates Joey.

Vinnie, Mike and Tim did a stint as the Virgin Records band Loudhouse before adding Joey and Charlie and evolving into the growing, morphing anomaly Sponge has become.

The Sponge sound is as contemporary as tomorrow's news. The band is at the start of their 15 minutes...or perhaps their lifetime of musical influence. But right now, at this very moment in time, **Rotting Piñata** is doing so

SOAKING IT UP

the board with radio. There were some stations, that were slow coming on board with it, but K-Rock in L.A. came in a few months ago, then after that, anybody who wasn't at the party came, so that was cool."

"We're on the list, we're legends," laughs Mike.

Sponge are from Detroit. Lucky them. They exude that brand of Motor City madness that's been embraced by other heartland rockers ranging from Ted Nugent to Iggy Pop.

"It's the fish," somberly declares Joey.

"There's a real lack of opportunity in Detroit," offers Vinnie. "Because of that, people turn to the music as a form of sustenance."

"Food," translates Mike.

The guys in Sponge have the kind of hunger that can inspire them to greatness— or at least get them out of the hole. Face it, Detroit sucks. When Ronald Reagan was President, he once joked that if he ever had to sacrifice a city as a nuclear target, it would be Detroit. It's burnt, it's grimy, and the Sponge striplings wanted out. They didn't want to be cookie cutter clones of every other guy in that blue-collar industrial town. What lay beyond their front yard was a mirror of their society— their musical inspiration rose from the squalor.

"I was 11 when I started writing songs," reminisces Vinnie. "I had a ridiculous guitar amp that I'd turn up really loud...the vibe was amazing."

BY JODI SUMMERS

well that the guys have earned enough money to...well, make another record.

"I'm very pleased," exudes Vinnie. "I'm glad this record is not that big, one hit, boom! It's here! And all the pressure's put on us to follow up with another big, huge hit. We had some success with *Plowed*, then with *Molly*, but there's not this huge single. We've charted, we've got some buzz, we've done some things and it all sets us up for what we really want to do, which is make another record."

Also on the list of fantasies yet to be reached is a Sponge duet with Tom Jones. Vinnie almost came face to face with the '60s stud vocalist (who's currently hot again) when Sponge were in Las Vegas. The gig was supposed to be Tom Jones, the Cramps, Sponge, Dada and Linda Perry.

"Everybody was waiting for Tom Jones, I was just out of my mind," chuckles Vinnie. Tom never showed. Maybe the Tom trick will happen on the next album. **Rotting Piñata**, by the way, is now almost three years old. After a summer of touring, the band will be ready to think about a new record. "I think we want to stretch out a little more on this next one," admits Mike.

Their publicist comes to the door. "Food's here," she declares. Vinnie's eyes light up, a veggie burger and fries and all he had to do was ask for it.

"These days our music is across-the-board with radio."

SPONGE



HIT PARADER

we can be proud of, then that's great. But each time we go in to make a new album, it's not done with the idea of trying to match what we've done before. I admit that when we did the last album, we knew we wanted to present an album of shorter songs, and that was only because *everything* in our set was lasting 15 minutes on stage. But that's about as planned as we ever get. This time won't be any different. We write both on our own and with one another, and then just start seeing how everything falls together."

James Hetfield: Busy in the studio working on new material.

The mysteries behind Metallica's creative process have long befuddled even those who feel they know *everything* about these legendary rockers. After all, here's a band that routinely takes a year or more in the studio just to complete their latest magnum opus. And here's a group that at various times in the past has commenced work on upwards of thirty different songs, only to leave many incomplete or unfinished as they make their customary mad dash to put the final touch on each album project. According to legend, there are more

METALLICA

GETTIN' READY

BY MIKE HARDING

Metallica are back at work! Can there be any more welcomed words than those to the ears of anyone interested in true, pedal-to-the-metal rock and roll? Yes, America's favorite heavy metal stepchildren are back from their prolonged summer recess, primed and ready to kick some ass as only they can. With producer Bob Rock once again at the production helm, the band is currently sequestered in a Sausalito, California recording studio laying down the blistering tracks for their still-untitled new disc. Amazingly, it's now been nearly four years since James Hetfield, Kirk Hammett, Jason Newsted and Lars Ulrich released their historic self-titled "black" album upon the music-starved masses, and during that time the legend of these Bay Area Bashers has only continued to escalate.

With that album selling over five million copies world-wide, and their recent two-year-long international

tour raking in an estimated \$30 million, Metallica have now clearly emerged from the rock underground to join music's true elite both in terms of artistic importance and commercial success. Despite a near-disastrous encounter with their record label late last year—during which nasty words were spoken and court actions threatened—Metallica seem to have now righted their musical ship and sailed it to higher ground. It's from there that they've plotted their latest derring-do, and planned their next adventures in a rock and roll saga that continually defies explanation and exceeds expectation.

"I don't feel like we're competing against ourselves," Ulrich said. "If we've created a musical tradition that

unused or unfinished Metallica tracks hidden in record company vaults or lying on production room floors than can ever make it onto albums. How and why certain songs make the final cut, while others suffer the ignominious fate of languishing in total anonymity is a question that even the band members have difficulty in answering.

"You really got to be there to really understand," Hammett said. "Songs get written and then when you start working on them as a group certain ones just begin to stand out. After that you begin looking for other things. You want a degree of pacing on the album, and there's got to be a

certain kind of texture to things. You just can't put ten songs with similar sounds or similar speeds together and have a good record. But exactly how the albums come together is kind of a mystery. It takes us so long that by the time we're finished, we've forgotten some of the things we did in the beginning."

So what might we expect to hear from Metallica this time around? Certainly they surprised (and in some cases enraged) many of their long-time admirers with the more commercially-oriented approach utilized on their **Metallica** disc. In tone and spirit that album was light years away from the sonic ramblings that distinguished such earlier platinum platters as **Kill 'Em All** and **Master Of Puppets**. Yet with millions of fans embracing the band's most recent effort, and their music becoming a staple both on MTV and rock-oriented radio, it seems unlikely that Metallica will retreat to a more severe approach this time around. Especially with Rock (best known for his work with Aerosmith and Bon Jovi) back in the production booth, a turn in a more rambunctious, heavy direction seems almost unimaginable. Yet Metallica have always taken great pleasure in confounding their critics and astounding the fans—and according to Newsted this time around won't be an exception.

"It's not a thing about trying to be different; that's not what it's about," the bassist said. "It's just a natural growth that goes on with a band like this. There are four very inventive people involved here, and everyone is anxious to have their opinions heard and their new ideas listened to. There's no question that James and Lars have

schedule is a virtual impossibility. The lengthy time the band routinely takes in the studio has become something of a running joke among the band members and their associates, but it seems unlikely that anything is about to change in the near future.

At the moment, preproduction for the disc has been completed, with

new tunes will be written *during* the recording sessions is still anyone's guess. Certainly, everyone hopes that things move along at a sprightly pace and that the Metallimen will be back on the road before you can say "enter sandman". But the key question remains; when will Metallica have their new disc completed and

ready for release? The answer to that query appears similar to that provided by Charlton Heston when he played Michelangelo in the Academy Award winning motion picture, *The Agony And The Ecstasy*. When asked by the pope when he would be done painting the huge ceiling of the Sistine Chapel, Michelangelo replied to His Holyness, "When it is finished."

"I don't feel like we're competing against ourselves."

more than 20 new songs written, rehearsed and demoed. How many of these songs will make it onto the album's final version, and how many

Lars Ulrich: "We've created a musical tradition we can be proud of."

most of the say, and do most of the writing, but that doesn't mean that the rest of us don't try to cram in a few ideas when the opportunity presents itself. That's what keeps everything fresh. It's not like there's one guy calling all the shots. In this band it's kind of like controlled anarchy."

Under the guidelines of their incredibly lucrative new contract (which should see Metallica earning four or five times more than their previous deal from each album release) both their record label, Elektra Entertainment, and the band would like to have this new album out by year's end. But, of course, we're talking about Metallica here, so sticking to any kind of preordained release



PHOTO: NEIL ZLOTOWER

DISHIN' DIRT WITH PEARL JAM

BY ROB ANDREWS

Yes, faithful readers, whether you know it or not, you've now stumbled upon this month's edition of **Dishin' Dirt**, the column that tells you all you *want* to know, all you *need* to know and all you *should* know about your favorite hard rock heroes. In this issue we delve into the strange musical world of Pearl Jam to give you the latest scoops on their tour plans, upcoming recording schedules and what's really happening in the lives of Eddie Vedder and the boys. So without further delay, let's start dishin' some dirt.

HOW TRUE ARE THE RUMORS CONCERNING A NEW PEARL JAM ALBUM?

The talk about a new Pearl Jam recording seems to be backed up by a great deal of evidence indicating that a new disc may be released by the fall. It's long been the band's philosophy to maximize their time, so rather than waiting around doing nothing while their tour plans continued to fizzle earlier this year, the boys decided to go back into the studio and record some new material. You may remember that this was also the motivation for the recording of **Vitalogy** last year, which emerged only a year after the release of its predecessor, **Vs.** This time around it appears that the Jammers have turned in an even more eclectic direction, mixing their traditional hard rocking approach with songs that cover a broad gamut of styles and sounds.

HAS THE ADDITION OF JACK IRONS CHANGED THE BAND'S INTERNAL CHEMISTRY?

The answer to this question is YES! Apparently, prior to the sacking of Dave Abbruzzese and the hiring of former Eleven drummer Irons, there was a great deal of turmoil within Pearl Jam. The band wanted to take their music in a more diverse direction while their former drummer wanted to maintain the high-energy style that had first won P.J. acclaim. According to sources close to the band, there were even moments during the recording of **Vitalogy** when the group was close to splitting up over these differences. But when Vedder's long-time friend Irons joined the band (you may recall that it was Irons who first got Vedder an audition with the Jammers), it seemed that Pearl Jam's internal harmony instantly improved. In fact, during one of the band's few recent live performances Vedder credited Irons as being "the guy who helped keep this band together."

HAS VEDDER FINALLY COME TO GRIPS WITH STARDOM?

Those who know the singer best insist that he's always gotten a bad rap in the press, that Vedder is actually an interesting, entertaining, though admittedly introverted personality. Apparently Vedder has learned to take his fame in stride, though he still shuns the spotlight the way Dracula avoids daylight. He will evidently never feel totally at home as a Rock God, though he is supposedly enjoying the experience of being back on tour with the band.

HOW BIG A ROLE HAS "THE GODFATHER OF GRUNGE", NEIL YOUNG, PLAYED ON THIS NEW ALBUM?

It's certainly no secret that Pearl Jam's respect for Neil Young is seemingly boundless. After playing live on stage with the veteran rocker on numerous occasions, the band invited him into the studio earlier this year to contribute vocals and guitar work to a number of tracks—two of which are rumored to be destined for the upcoming Pearl Jam album, while four of these efforts surfaced on Young's recent release, **Mirror Ball**.

IS PEARL JAM PLANNING TO ADD MORE TOUR DATES TO THEIR U.S. TOUR?

Many fans around the nation were frustrated when Pearl Jam's first U.S. tour in over two years consisted of just 14 shows running from June 16 until July 9. It was originally hoped that the tour would at least last for 30 shows, running through August. But since the group's ticket distribution system, which utilized the services of the new ETM Network, was still quite experimental, the group did not want to commit initially to more than the original 14 dates. It is now hoped that an additional 15 to 20 dates, many encompassing major markets missed on the initial road outing, will be added for the fall.

We Reveal The Secrets Behind The Most Mysterious Band On Earth.

HOW DID THE REST OF THE BAND REACT TO MIKE MCCREADY'S INVOLVEMENT WITH MAD SEASON?

They loved it! While some cynics had speculated that the guitarist's involvement with another band would poison his relationship with Pearl Jam, just the opposite was true. Let's not forget that only two years ago, at the height of Pearl Jam's success, Stone Gossard undertook a side project with the band Brad. And even before that, the now-legendary Temple Of The Dog album, which featured Vedder, Gossard and Ament along with members of Soundgarden, set the tone for the Jammers' attitudes about outside projects. In the case of Mad Season, Pearl Jam was so excited about the band, that they invited the group (which also featured Alice In Chains vocalist Layne Staley) to open for their national radio special last year.

WILL PEARL JAM EVER AGAIN MAKE A VIDEO FOR ONE OF THEIR SONGS?

With MTV turning their backs more and more on the playing of music videos—favoring instead to run those endless, mindless, humorless shows of theirs—it seems quite possible that Pearl Jam will again pass on making a video for their upcoming album. They haven't made a video for either **Vs.** or **Vitalogy**, yet they've managed to survive quite nicely—though some will insist on pointing out that neither album matched the sales figures achieved by their octuple-platinum debut, **Ten**—a disc for which the group produced three videos.

HAS THE NEGATIVE RESPONSE GIVEN TO VITALOGY BY SOME CRITICS AFFECTED THE GROUP?

No more than you might imagine. While no band enjoys having their labors of love dissected and criticized by *anyone*, Pearl Jam seems to have developed a very thick skin when it comes to media barbs. In fact, it has been said that the band has become so self-contained that they remain oblivious to what is said about their music—both good and bad. It is true that **Vitalogy** received mixed reviews at best, but that has apparently had no effect on the direction Pearl Jam has chosen to follow on their latest musical efforts.



**EDDIE
VEDDER**

HIT PARADER

ROCKERS ON THE EDGE

THE TRAGIC TREND OF THE '90S

BY ROB ANDREWS

The news report came across the wire on a quiet May afternoon; Scott Weiland, lead vocalist for the Stone Temple Pilots had been busted outside of a California motel for heroin and cocaine possession. Weiland's arrest came slightly more than a year after the tragic suicide of Nirvana's Kurt Cobain, an admitted heroin

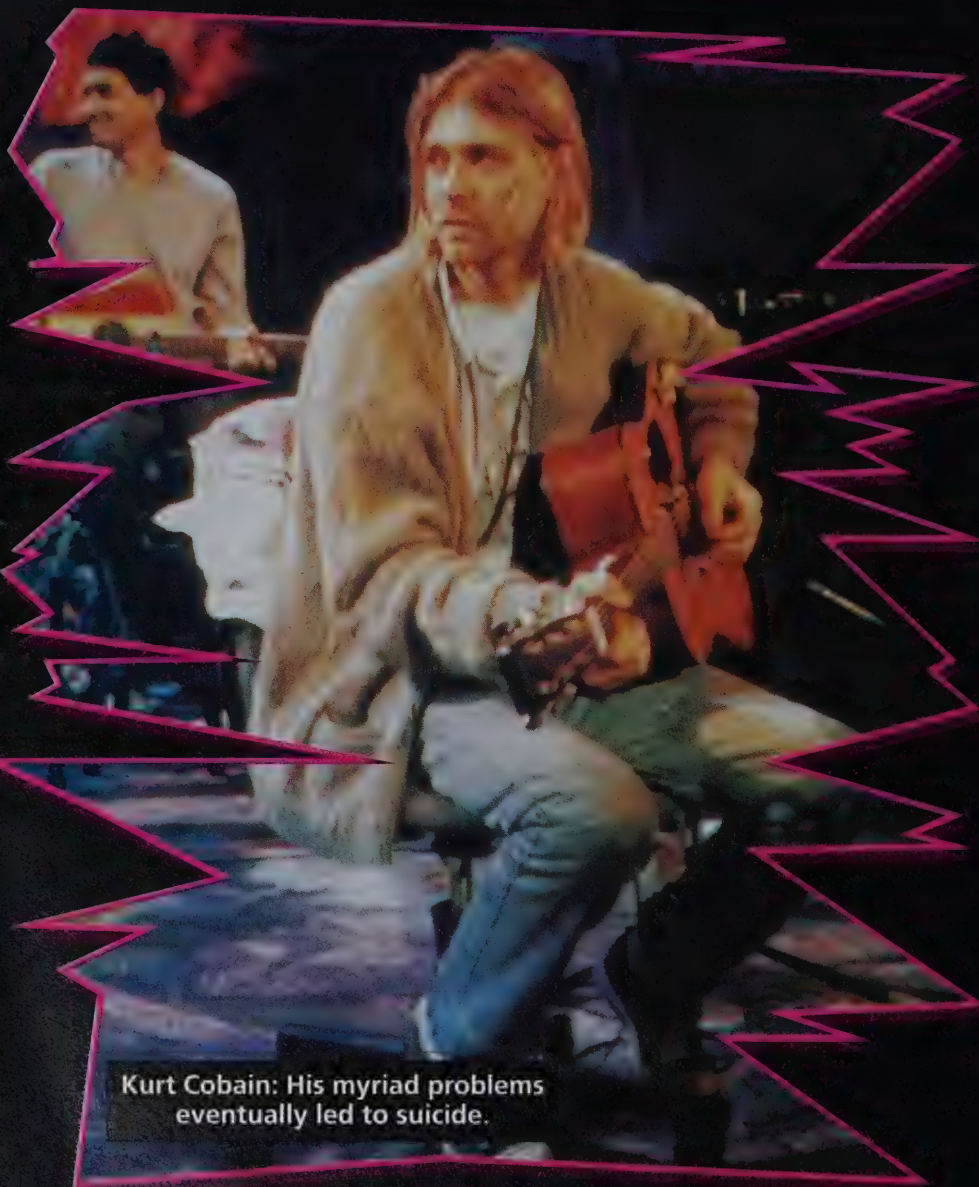
abuser, and some eight months after Alice In Chains were forced to cancel their world tour (and come precariously close to breaking up) due to the drug predilections of their singer, Layne Staley.

Each of these events seemed to hit the rock world like a sucker punch to

the chin. No matter how many times rock stars act arrogantly, dangerously, or just plain stupidly, it becomes no easier for their legion of fans to accept—let alone understand and condone—their actions. After all, how many of us—those people on the outside of the glittering world of rock stardom who wish to live vicariously through the form's myriad heroes—would sell our souls to the devil for the chance to live the kind of lives that even the most mundane rock personality seems to have? Even for the most down-to-earth major label performer, there's the excitement, energy and potential rewards of playing the music they love. Yet, unfortunately, for some rock stars the inherent thrills of their chosen profession just don't seem to be enough to satisfy their troubled souls.


Can all of these recent tragic—and near-tragic—events be occurring through mere chance and happenstance? Even the most innocent and believing among us must admit that such a likelihood is next to nil. What unfortunately seems to be the case in 1995's music scene is that many of rock and roll's most prominent stars seem intent on placing themselves on a collision course with big-time trouble. It now appears as if too many of today's top personalities are revealing themselves to be little more than talented head cases who can neither handle the pressure of stardom nor the responsibilities of success. It seems as if we've entered a most dangerous age, a time of rockers living on the edge, of performers unable or unwilling to handle the pressures associated with the rock and roll lifestyle.

The somewhat incestuous marriage between dangerous living and rock and roll is certainly nothing new. Ever since the likes of James Dean and Marlon Brando first donned black leather jackets and jeans in the mid-'50s the image of the "rebel" has been closely associated with the rock form. And over the years, countless musicians have chosen to walk the razor's edge, making a dangling cigarette, a handy bottle of gin and a drug-filled needle their "best friends."



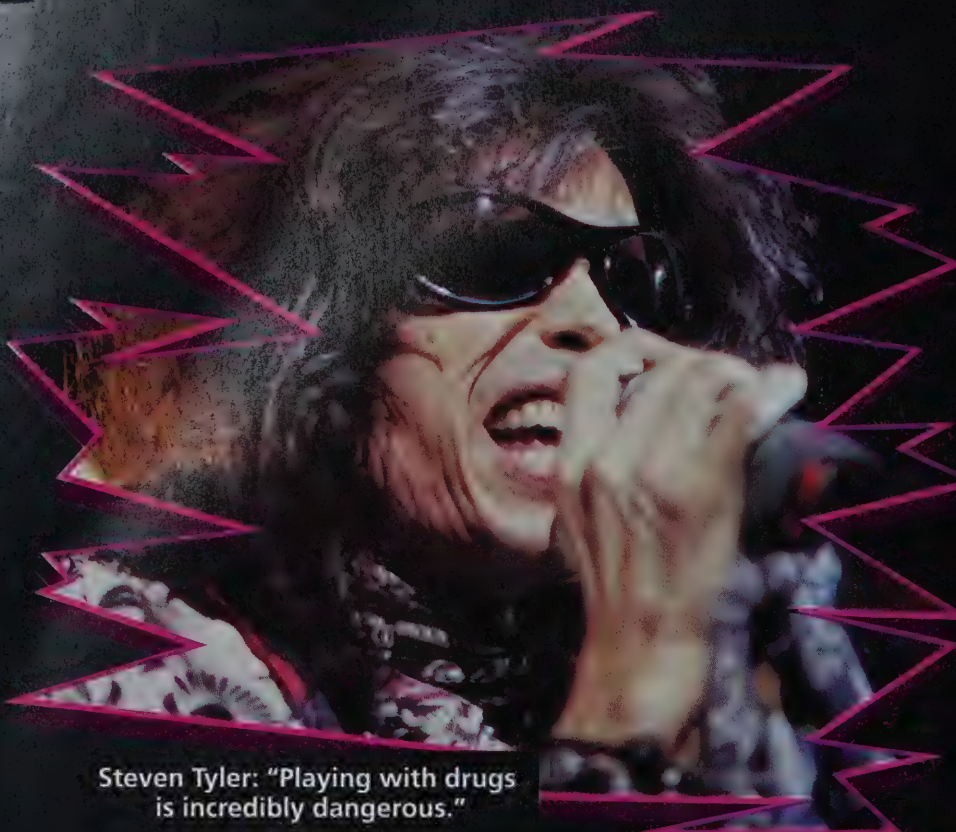
Kurt Cobain: His myriad problems eventually led to suicide.

PHOTO: ROSS HALEY

A portrait of Scott Weiland, a bald man with a goatee, looking upwards and to the left. He is wearing a dark, textured sweater over a light-colored collared shirt. The background is white with several jagged, pink lightning bolt-like shapes. The text "SCOTT WEILAND" is in the top right, and "HIT PARADER" is in the bottom right.

**SCOTT
WEILAND**

HIT PARADER



Steven Tyler: "Playing with drugs is incredibly dangerous."

singer, Courtney Love was ironically married to Cobain), died of heroin use, and another major rock performer is currently waging a life and death battle with the demon drug in a secret rehab center. Amazingly, despite a spate of clinical reports detailing heroin's dangers, and despite the words of fellow rockers who have managed to live through their struggle with the narcotic, it seems as if heroin is once again the rock "drug of choice." Perhaps only the death of more prominent rock stars in the months and years ahead will convince this new generation of users that they're literally playing with fire.

"Heroin is some nasty stuff," Slash explained. "You think you can control it, that you're just gonna do a little. But before you know it, your life has changed. It grabs hold of your heart and doesn't let go. Kicking that crap is the hardest thing I ever had to do in my life. I was lucky; I was able to do it. But I know a lot of people who haven't, and many of them are dead now. If you don't stop dealing with that stuff, it'll get you sooner or later."

It seems that hard rock's current fascination with drugs has been growing for a number of years. The bleak, gloomy attitudes presented in the songs of so

"Heroin grabs hold of your heart and doesn't let go."

Unfortunately, the tragedies that befell such '60s icons as Jimi Hendrix, Jim Morrison and Janis Joplin have now apparently become lost on subsequent generations of Rock Gods. Today's stars believe they are either immune to the frailties that befell these earlier bearers of the rock flame, or— even more depressingly— they welcome the "thrill" provided by the dangerous lifestyle of drugs and drink.

"Playing with drugs is incredibly dangerous," said Aerosmith's Steven Tyler, himself a heroin addict through much of the '70s. "Man, you just have no control of your life. When I was getting high I was a complete mess. Nothing mattered to me except getting that next high. I didn't care about women, I didn't care about food, I didn't even care about music! My attitude towards drugs is what almost caused Aerosmith to break apart. What could be worse than that? I never wish that kind of hell on anyone else! I only hope that anyone else using drugs realizes the cost it will have on their lives."

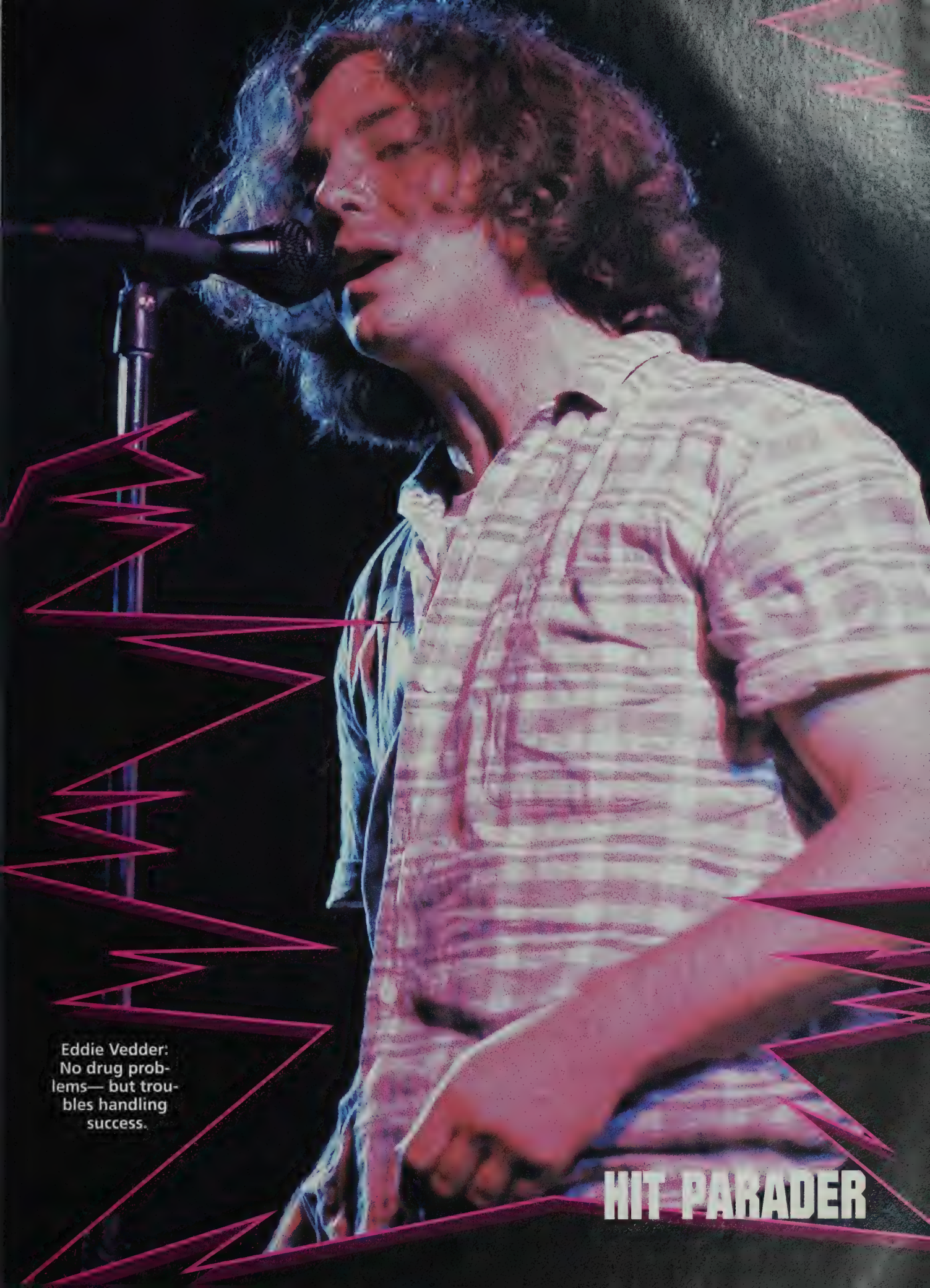
Some rockers, like Tyler, the Rolling Stones' legendary guitarist Keith Richards and Guns N' Roses' notorious guitarist Slash, have managed to suffer through tough battles with heroin and survive...others haven't been quite so lucky. Most notably, the late, great Kurt Cobain battled on-and-off with the drug for years before he finally took his life last April. In addition, late last year, Kristen Pfaff, bassist for Hole (whose



Slash: "Heroin is some nasty stuff."

PHOTO: STEPHANIE CABRAL/ANGLES

PHOTO: RICK GOLDING



Eddie Vedder:
No drug prob-
lems— but trou-
bles handling
success.

HIT PARADER

many of the so-called "Seattle Scene" bands of the early '90s seemed almost tailor-made for accompanying a heroin-induced ride. Still, when word filtered down that both AIC's Staley and STP's Weiland were heavy users, many within the rock world were shocked—despite a flood of rumors regarding these rockers (and a number of others) in the months prior to the troubles becoming public knowledge. While Staley was reluctant to admit his dependencies and continues to

offer rather half-hearted reasons for why he should stop, Weiland seemed openly embarrassed and scared that his problems had been revealed before the rock masses. In fact, within days of his arrest in May he appeared on a Los Angeles-area radio station—accompanied by friend Courtney Love, whom he had met while both worked on the music for the recent movie "bomb" **Tank Girl**—to apologize to his fans, his family and his bandmates, and ask for

patience while he battled what he termed his "disease."

"I am a man who has failed," Weiland stated. "I have a disease called drug addiction, and I just want to say that I'm sorry to my friends, my band—whom I love—my wife, my family and to the social ideals to which I have become a hypocrite. I ache to get well, to feel, and to make more music."

Weiland's current words of regret differ radically from those he issued just a year ago, shortly after the release of STP's quadruple-platinum smash, **Core**. At that time the vocalist indicated that dealing with drugs was not high on his priority list—though he had little problem with other people doing whatever they wanted. Almost ironically, during that interview he seemed to go out of his way to deride many of his fellow rockers, some of whom he believed spent too much time bragging about the number of cars they owned, the number of women they had, and the amount of drugs they consumed.

"People in some bands love bragging about things," Weiland said. "They actually brag about their drug addictions. Isn't that ridiculous? If they do drugs, that's their business, but why would they want to share that information with the world? It's really their business and nobody else's."

Unfortunately, for Weiland, Staley, and a number of other notable rock stars, what should have been "their own business" has now become public knowledge, and places them squarely in the light of fan and industry scrutiny. While the rock business has often been openly tolerant (if not outwardly supportive) of those who flaunted both convention and the law, many within the biz have begun to realize that the new dangers presented by heroin run the risk of becoming pervasive. Hopefully the stars who fuel the music industry, and influence millions of young fans around the world, will learn the lesson provided by the public tragedy and embarrassment suffered by the likes of Cobain, Weiland and Staley (though Staley has already gone through two public drug "outings") and give up their dangerous habits. If nothing else, perhaps their problems, and the deaths of some of this generation's greatest spokesmen, will signal heroin's fall from being a rock and roll "fashion statement" and again place it in the "uncool" (and downright dangerous) column where it unquestionably belongs.

"If you do drugs you're a fool," Tyler stated. "You may think you're the one who can get away with it, that you're too young, too strong and too cool for it to get to you. Believe me, you play with fire, you *will* get burned."



Jimi Hendrix:
One of rock's first
drug casualties.

PHOTO: FRANK FORCINO

A full-page photograph of Layne Staley performing on stage. He is wearing a grey double-breasted suit jacket over a white shirt and a red and blue patterned tie. He is also wearing dark sunglasses and a small hoop earring. He is holding a microphone in his right hand and a black rifle in his left hand, with his mouth open as if singing or shouting. The background is dark with some out-of-focus lights. The image is framed by jagged, pinkish-red lines that look like lightning or stylized borders.

**LAYNE
STALEY**

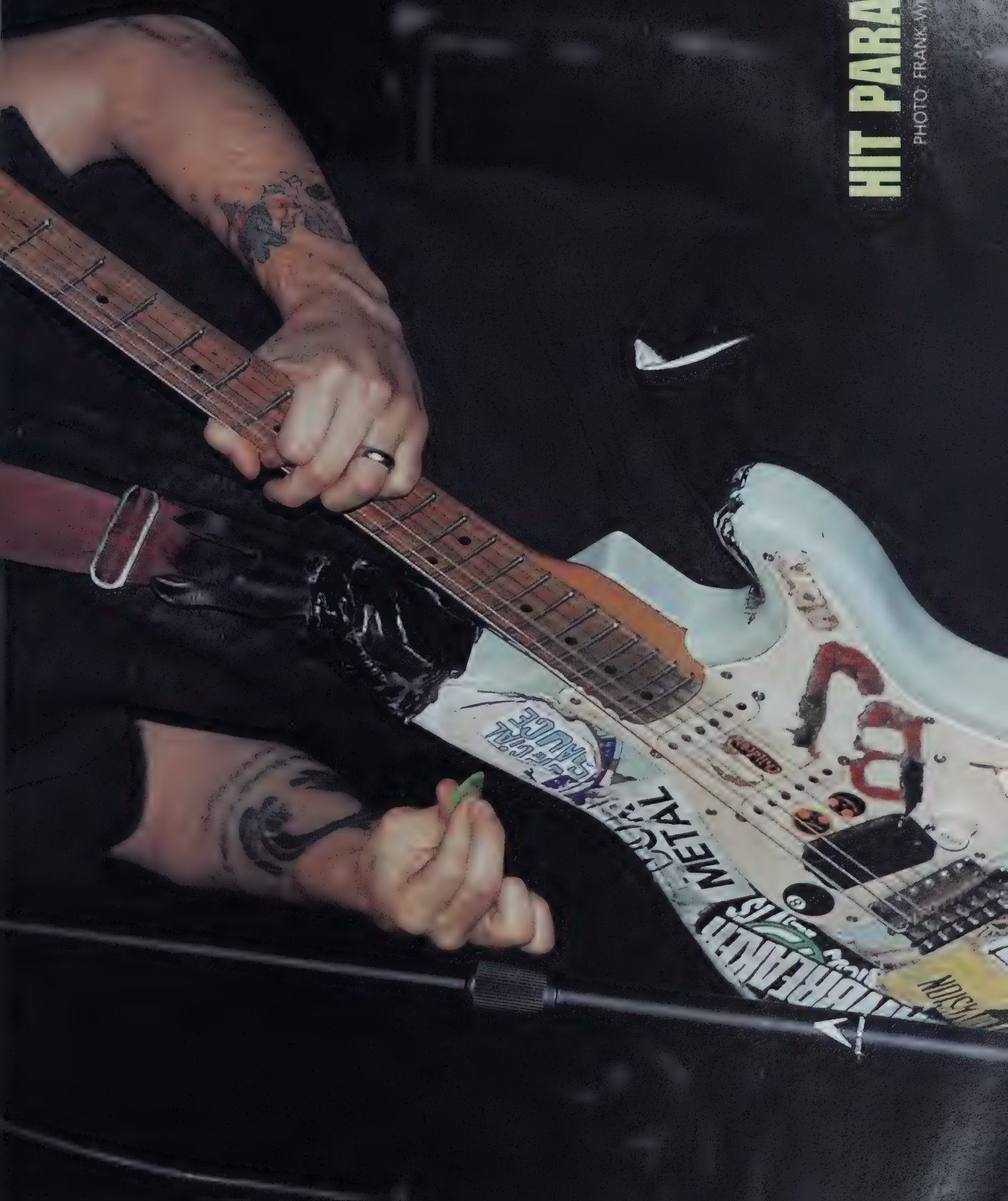
HIT PARADER

GREEN DAY



HIT PARADER

PHOTO: FRANK WHITE



T O O L

HAMMERING IT HOME

BY WINSTON CUMMINGS

Tool enjoy making you feel just a little bit uncomfortable. Whether it is through the strange, almost unearthly photographs that comprise the cover of their first album, **Undertow**, or through the haunting imagery that inhabits such videos as *Sober* and *Prison Sex*, this Los Angeles-based quartet have brought a uniquely twisted musical and visual sensibility to the often predictable confines of rock and roll. Yet for all their unusual posturings, Tool have also proved capable of appealing to the music masses with surprising dexterity. Their debut disc sailed past platinum, and their video efforts won a variety of industry

kudos— especially for their inventive utilization of clay-mation, that painstakingly time-consuming form of video art where clay figures are moved slightly from frame to frame until the illusion of actual motion is achieved. But now the shock value of their initial successes have begun to wear off, and it's time for vocalist Maynard James Keenan, drummer Danny Carey, bassist Paul D'Amour and guitarist Adam Jones to start the whole creative process over again. For many bands the challenge of inventing a new persona even more perverse and perverted than before might prove to be an intimidat-

ing challenge— to these slightly-off-center guys, it's all in a day's work.

"I don't think we really stopped to consider making a new album as any sort of daunting challenge," Jones said. "We've never approached our music from the vantage point of commercial achievement. The fact that the first album did well was certainly welcome by us, but it didn't change any of our perspectives. The same, strange things that motivated us last time still motivate us now."

Somewhat ironically, for all their apparent strangeness, the roots of Tool's music are actually far more conventional than the band's members might want to



admit. Jones says that the group's influences range from folk singers like Joni Mitchell to country crooners like Dwight Yoakam to pedal-to-the-metal rockers like AC/DC and Metallica. But rather than borrowing directly from any of these inspirations, Tool has chosen to take snippets from each, turn those pieces inside out until their guts are showing, then cover them all in the thick, impenetrable, guitar-heavy musical morass that has quickly become Tool's trademark. But just because the band's music on **Undertow** drew hails from both the metal and alternative communities, the group wants us all to know that we may be in for a big surprise this time around.

"The fact that so many of our heavier songs appeared on our first album was something of an aberration," Jones said. "It just happened that was the direction we chose to follow. It was something that kind of developed when

we were in the studio. But we didn't feel limited this time; we didn't see any reason to try and duplicate what we did before. Some of our other sides have reared their ugly heads this time around, and I believe people will find that to be very interesting."

Apparently, those who felt they knew and understood Tool after their initial introduction to the band will be quite shocked by the band's second attempt to delve into life's dark underbelly. All the "classic" Tool elements are still there; Keenan's cry-from-the-soul lyrics and Jones' soundscape guitar musings. But there are some startlingly different elements housed in these new songs as well.

From primitive howls to almost up-beat ravings (at least in the Tool context), Tool's second album is a major step forward for this West Coast quartet. Yet, one must now wonder if this band's initial success wasn't something of a fluke brought on by both radio and MTV's love affair with **Sober**. Can the band possibly duplicate such a media overload this time around? Believe us, they're not losing any sleep worrying about whether or not they can.

Tool: "We're discovering there are a lot of people who think like we do."

"One of the distinguishing things about us is the fact that we'll *always* place our desire to enjoy what we're doing over the promise of big rewards," Jones said. "People may not believe it due to the nature of our music, but this is *fun* for us. It was great that the press and radio and MTV got behind us last time, but who knows what will happen next? Quite often those same media

people who love you one year turn against you the next. Who knows why? It's just a fact of life. So why should we spend even one second worrying about it? We just proceed like always, just the way we've been doing it for the last four years."

It has been a four year journey to the top for the Toolmeisters. Starting out as an admittedly ugly idea in Jones' mind back in 1991, Tool represented a stark contrast from the then-traditional cars-and-girls attitudes of SoCal rock. Slowly but surely the band's live shows started attracting more and more attention, with their somber lyrics and down-tuned instruments bringing a new generation of fans to the L.A. club

circuit. By early 1993 the labels were starting to bang on the band's door, and six months later Tool found themselves in the recording studio laying down the tracks for **Sober**. While most of the group's initial attention came from the somewhat disgusting photo imagery that graced their disc sleeve, by the time MTV started pushing the band in their "buzz bin", even a blind man could have seen that Tool was headed for the big time. Of course, widely-hailed touring spots at both Lollapalooza and Woodstock did little to derail the band's steamroller ride to the top.

"Going on the road was very helpful to us," Jones said. "Some people may have heard our album or seen our video and developed a certain image of us. But once they got to see us on stage, and actually see what we look like and what we do, I think they began to understand us that much more."

Indeed the band's unwillingness to place their faces in the videos, or feature them on their album cover only serve to add another element to Tool's fast-growing mystique. It's one "formula" these boys are going to follow again on the new album, not so much to follow any "tradition", but more due to the fact that they believe that the majority of fan interest should be on their music, not their appearance. Will Keenan, Jones, D'Amour and Carey perhaps appear in one of their videos this time around? According to the guitarist, only time will tell.

"I don't know if we'll do that or not," he said. "We definitely are going to try some new things in our videos this time, but I'm not sure what that'll be. There are some very creative video directors out there with sensibilities much like ours. In fact, we're discovering that more people than you might imagine think like us—kind of scary, isn't it?"



These days, Jon Bon Jovi is about as content as a guy can be. He's got a fast-growing family, with his second child being born earlier this year. He's coming off of the most successful single, *Always*, in his band's glorious history. He's got a budding movie career with a starring role in the movie *Moonlight And Valentino*. And he's got a new album, *These Days*, that's already proving to be a critical and commercial smash. Yup, these days Jon Bon Jovi is about as happy as he's ever been in his life. He hears the critics who say that he's gone soft; that his new music is more designed for Vegas than for the rock and roll stage. And he knows that there's a new generation of bands that like to make fun of his pretty-boy rock roots and Hollywood-in-Jersey lifestyle. But while Jon has a grudging respect for today's generation of rock superstars, in his heart he couldn't care less about what the Vedders of the world think of him and his brand of music. He knows that there are millions of people around the world who wait impatiently for each new Bon Jovi album and stand on line for hours in order to procure tickets to one of his concerts. To Jon, that's really all that matters...these days.

BON JOVI

LIVIN' IN LUXURY

BY ANDY SECHER

Hit Parader: It seems that the songs on *These Days* aren't as up-beat as some of your earlier material. Is there a reason for that?

Jon Bon Jovi: I don't know if I totally agree with that—I think there are some real rockers on this one. It's true that there's isn't a *Bad Medicine* on this album, but then I'm not 25 years old anymore either. You do get a little older and you change, but I don't think there's *that* much difference on this record. We spent eleven months writing the songs for *These Days*—which is probably three times the period we took writing for *New Jersey* or *Slippery When Wet*. That doesn't mean that these songs are better...but it also doesn't mean that they're not as good. I couldn't be happier with the way this album turned out. I think people are just trying to be a pain in the ass if they're getting on my case for not writing another *Slippery*.

HP: Did the fact that a ballad like *Always* became such a big hit turn your writing for this album in any particular direction?

JBJ: No way! I've never been able to write to fill any sort of corporate need. It was great that *Always* was a hit. I knew it was a good song, and I had been sitting on it for a number of years. It was really a pleasant surprise that it did as well as it did. But the last thing I ever consider is what kind of song may have been a hit for us in the past. I just approach each album, and each song on that album, as a special and unique event. The only thought that might cross my mind when I'm writing 'em is how they might sound when we get on stage, and I can't wait to start playing *Hey God, These Days* and *This Ain't A Love Song*. Those are gonna sound great when we play 'em live.

HP: We know that the band went through some tough times in the past. How are things going internally at the moment?

JBJ: We haven't been this happy in a long time. We all seem to be operating well on all fronts. We're getting along great as friends, and the music has never sounded better. I think it has a lot to do with our lives really being full. Richie, of course, is getting used to being married and living in California. Tico has an art career that's booming—in fact, he had a big gallery show in New York last spring. And Dave has turned into a songwriter that other people are covering. That's great for him since he doesn't get the chance to have enough of his stuff covered in this band.

HP: Obviously you didn't mention Alec John Such, who we know is no longer a member of the band. What happened there?

JBJ: We miss Al. We've all been together for so long that you naturally feel a void when he's not around. But it was just some-

thing that happened. He's not in the band anymore. We knew we had to move on. The band wasn't going to break up because Al left. We just brought in Hugh McDonald, who's been a friend of ours from the very beginning, and he did a great job on the album. Believe it or not, Hugh played with us on *Runaway* way back when. He's not really in the band, but he's part of the band—does that make sense? It's kind of like what the Rolling Stones did after Bill Wyman left. There's a new bassist in the band, but he's really not part of the core unit.

HP: Now that you're all family men how do you think that'll change the band's attitude on tour?

JBJ: Hey, the road—that's what we live for. How can I say this diplomatically? We may all be married with children now, but we'll still be Bon Jovi once we get on the road. Hey, the Stones were all married—so were the guys in Motley Crue. It didn't have much of an effect on them, and it won't on us, either. You know, sex in the '90s basically became jerking off or getting married. Everything else was just too dangerous. Believe me, we'll be the same band we've always been once we go on the road. I can't wait for this tour to begin.

HP: You've taken over control of the band's career in recent years. Has that been more work than you imagined?

JBJ: It's been work, but it's been great! It was something that had to be done at the time—with was before we went to work on *Keep The Faith*. We just reached a point where we had just had enough with managers and lawyers, and we felt that if we were gonna keep going, and back then there were a few questions about that, we had to take control of things. We've now built an organization that's taking control of everything, and that's made life much easier for us. Our goal was just to get things back to being fun again, which is exactly what we've done. You've got to enjoy what you're doing if you're gonna spend the better part of a year together in the studio. That can be a long, long time if you're not all having a good time.

HP: The rock world has changed a great deal since Bon Jovi's halcyon days. How do you feel you fit into today's music scene?

JBJ: Again I remind you that we just had the biggest single of our career—bigger than *Livin' On A Prayer*. So I don't know if you can say that our glory days are a thing of the past. We've grown up, and I think that a lot of our audience has grown up right along with us. Yet when I look out at the crowd each night, I still see a lot of kids who are too young to remember 1986 that well. They're into it as much as anyone. That's all I need to know about how we're fitting into today's rock scene. I think we're doing just fine.

BON JOVI



HIT PARADER

When people begin to rattle off the great names in hard rock history—the bands that reside on metal's Mount Olympus—certain groups roll trippingly off the tongue... Zeppelin, Sabbath, Metallica etc. Unfortunately, one of the hardest, sturdiest, ugliest, loudest and greatest of these Hall Of Fame acts is almost always overlooked. Yeah, we're talkin' about Motorhead here, arguably the single most influential metal act of the last quarter century, a band with 20 years of fire-breathing musical experience under their belts, and enough collective industry bumps, bruises and blood stains to do any "911" hotline justice. But Lemmy's boys have done more than merely be the recipients of a seemingly never-ending series of record company slights and ego-crushing oversights during their historic career. They've dished out as well as they've received. Nah, they've never sat atop the charts or enjoyed the media focus of a Pearl Jam or a Guns N' Roses. All they've done is construct a musical legacy that leaves virtually all other hard rock bands eating their dust.

Now, after battling through a five year period when they were virtually at war with a variety of extremely unreceptive record labels—many of whom admitted that they had "no idea" how to promote this legendary unit—Motorhead are ready to stick their necks out again. They've released a new album, **Sacrifice**, that has taken many of the frustrations that Lemmy (bass, vocals), Phil Campbell (guitar), Mickey Dee (drums) and the recently departed Wurzel (guitar) have suffered through during the last half decade and used that anger to fuel their music. Rarely in a career marked by such outrageous efforts as **Ace Of Spades**, **No Sleep 'Til Hammersmith** and **1916** has this quintessential British heavy metal unit sounded better, bolder or more brazen. In fact, according to Lemmy himself, this new collection of tunes may just be the best thing Motorhead has ever put forth.

"It's Motorhead music, made by Motorhead for Motorhead fans," the moled one grumbled. "It happens that this is about as good as Motorhead music gets, but then I like all of our albums—even if the record labels don't. But don't get me annoyed by trying to figure out where we fit into today's music world. I couldn't give a crap about that. I don't care if everyone today wants to be some sort of pseudo-quasi-punk-folk-anti-rock-alternative-metal star. But not us. We're just happy being Motorhead—and after

20 years, I just think that people should accept us, and maybe even appreciate us, for what we are."

Appreciation has always been a hard-won commodity for Motorhead. Except for their few moments in the sun when, for whatever reason, they've risen above their cloak of semi-anonymity to be recognized as musical forces, Lemmy and the boys have remained in a near-continual state of confusion about why the rock world has turned their backs on them.

Motorhead

DOWN & DIRTY

BY WINSTON CUMMINGS

After all, here's a band that sold more than 10 million albums world wide, has played sold out tours from Anaheim to Athens and been recognized by a generation of rock musicians as seminal forces. Yet while bands with less talent, less

"This album happens to be about as good as Motorhead gets."

charisma, and unquestionably less balls have risen to the top like they were shot out of a cannon, Motorhead have continually languished in a career pit of their own design. At long last, however, Lemmy thinks he may finally be beginning to understand why.

"I think most people know us by reputation, not by music," he said in his gravel-coated voice. "We've been billed over the years as this untutored, rough, stupid band that has little sophistication and can only do one thing. Younger critics, and people at record labels have read that and that's what they think we are. It's like a mental block that the entire music business has about us. It's been incredible to see what the last few labels have done for us—or haven't done for us to be more exact. It amazes me how those companies, which will remain nameless to protect the guilty, even stay in business. I'm not really bitter about it, just frustrated

more than you can believe."

Indeed, it must be frustrating to pour your heart and soul into an album only to have some still-wet-behind-the-ears college kid deem your latest efforts "unworthy." That alone would be enough to permanently derail the career of most bands. But when it comes to Motorhead—and Lemmy in particular—playing rock and roll isn't a career choice, it's a lifestyle. While his unforgettable mug has appeared in a variety of recent movies,

including last summer's mega-bomb **Airheads**, Lemmy knows *exactly* what the future holds for him—and, baby, it ain't Hollywood! Much like his musical soulmate, Ozzy Osbourne, with whom he's worked on-and-off during the last

decade, Lemmy knows he's a musical "lifer", a guy whose very being is so intertwined with the noise of blistering electric guitars and thumping basses, that he often mistakenly confuses such sounds for his own heart beat.

"Yeah, I've tried my hand at acting," Lemmy said. "But that was more for fun than anything else. Do you think I've got the face of a leading man? It's kind of fun to get in front of a camera and act—it's not that much different than being on stage with a band. But making movies is too slow for me. I still need the action of making music. It's really the only thing I know. I've been in bands since the '60s, so after almost thirty years, what else am I gonna do? I think it's a little too late for me to start training to work in a bank."

Perhaps more than anything else the single thing that keeps propelling Motorhead forward, despite the continual pitfalls placed in their path, is the chance to go on the road. Over the last few years, despite diminishing album sales in North America, Motorhead has enjoyed incredible tour support around the world. They recently performed in front of 45,000 crazed fans in Argentina, and in front of sold-out houses throughout Europe. It does Lemmy's heart good to know that despite all the troubles he's been forced to endure in the '90s, there are still hundreds of thousands of people in all corners of Planet Earth that still know The Real Thing when they see and hear it.

"Is there another band out there that's so consistently delivered what they were supposed to be about?" he asked. "We haven't followed trends or tried to reinvent ourselves every few years. The bottom line is that we've *always* been here, and like it or not, we *always* will be here."

PHOTO: RICK GOULD/ACP

A full-page photograph of Lemmy Kilmister, the lead singer and bassist of the band Motörhead. He is shown from the waist up, wearing his signature long, wavy brown hair and a goatee. He is looking directly at the camera with a wide-eyed, intense expression. He is wearing a black t-shirt with a graphic of a skull and the words "Motörhead" printed across the chest. A black leather strap with a large silver buckle is worn over his right shoulder. He is holding a yellow electric guitar, which is positioned diagonally across the frame. The background is dark and out of focus, suggesting a stage or concert setting. The lighting is dramatic, highlighting his face and the guitar.

LEMMY

HIT PARADER

They were naked, well, close enough. The Red Hot Chili Peppers were onstage opening for the Rolling Stones, trying desperately to entertain 50,000 apathetic middle-aged people with a paltry amount of light and sound. Tunes like *Mofo Party Plan* and a new number, *Swirling*, went over a little like led balloons. The guys weren't quite sure what to do next, so the clothes started coming off. By the time the Peppers concluded their set with *Under The Bridge*, frontman Anthony Kiedis was down to a pleated skirt, bassist Flea was in his tight white Calvins and guitarist Dave Navarro was wearing a garter belt, stockings and a g-string. Who knew, if anything, what Chad Smith had on behind the drums.

"We got naked just because it felt good," observed Anthony, smiling like someone who knows he can rule the world. "To do the two things and feel great to us simultaneously—to play music and to be naked at the same time—just seemed like a very obvious combination, just an organic rush of happiness and expression. It's also a lot easier to do what we do with the least amount of clothes on."

Welcome to the world of the Red Hot Chili Peppers, unbridled, unabashed; they'll do anything that pops into their head, as long as it ends up being a good time.

"The correlation between hard-core funk music and sexuality is so undeniable that to write about it and to sing about it seems like the most natural thing in the world," explains Anthony. "Our sexuality is a free-flowing musical display... and it's only one small part of who we are."

It took eight years for the hip-quaking, boot-stomping fun-in-you face funk of the Chili Peppers to catch on. Starting in 1983, when Anthony discovered the group's moniker on "a psychedelic bush in the Hollywood Hills that had band names on it," the Peppers built a delirious cult following.

Albums like *Mother's Milk* and *The Uplift Mofo Party Plan* garnered underground rants, but it wasn't until their 1991 album, *Blood Sugar Sex Magik*, that the Peppers gained

full-fledged media adulation. Not that big bucks are their sole *raison d'être*, it just took the rest of us a while to catch on to what they were doing. Basking in the glow of financial success, guardian angels and corporate freedom, vocalist Kiedis, bassist Michael "Flea" Balzary, guitarist Navarro and drummer Smith can take any approach they choose on their next opus. They're taking their time creating, doing preproduction in Hawaii with producer Rick Rubin, then moving to Sausalito and finally ending up back in the San Fernando Valley area of Los Angeles, where they're adding the vocals to new tunes like *Aeroplane*.

"When they got back to Los Angeles, the new music really jelled," confided Jim Baltitus, the band's publicist.

Since the Peppers play a varied amalgam of sounds on the music contained on their new project is an exciting assemblage of bawdy rave-ups. It took the Chili Peppers a while to get into the new album groove.

RED HOT CHILI PEPPERS THE NEXT BIG STEP

BY JODI SUMMERS

Since the end of the '92 Lollapalooza tour, the Peps have been keeping a low profile, except when it comes to recruiting new guitarists. Since the 1988 drug overdose death of Hillel Slovak, the Peppers' first guitarist, they've been living in fret hell. Hillel embodied the Chili Peppers groove. Years earlier he taught Flea bass and coerced him into joining his high school band, Anthem. From then on, they were inseparable.

"We got naked because it felt good."

"The death of Hillel is the saddest thing that could ever happen," notes Flea. "What made me feel worse was that during that time he really could have used help and friendship and love. I was just angry at him. I really miss him, us growing up together. I loved him very much."

Slovak's creative vision of funk and freedom remain the cornerstone of the Peppers' unique style. The guitarist's death left a burning hole in the Chili Peppers' skin. Founding drummer Jack Irons (currently of Pearl Jam), walked away in order to deal with the pain on his own.

"Nothing will ever be like Hillel, Flea and Anthony as a trio," observed Kiedis. "That was a point in our lives both musically and personally that will never be repeated."

Slovak's memory looms over the Peppers. Anthony recalls a time when they were performing at the Fox Theater in Atlanta, when Hillel's presence was omnipotent. "I was looking up at the ceiling and it's painted with all

those stars and clouds and stuff," Anthony remembers. "I was having a tough time singing because my throat kept constricting on me. At the end when we did *Fire* it all just raged out of me—the pain and the need for shelter."

Hillel left a massive void, which the Peppers attempted to fill with a stream of guitarists; Blackbird McKnight, John Frusciante, Arik Marshall, Jesse Tobias and now Dave Navarro. It was a long, complicated task to procure Navarro. When Marshall and the Peppers parted ways after the '92 Lollapalooza tour, the band searched their peer group for help, and decided Navarro was the man they needed. They called him up, extended an invitation, and Dave promptly said, "No." The Peppers placed a Musician Wanted ad in the *L.A. Weekly* and got 5,000 calls. Still, no one could fill Hillel's combat boots.

"We were looking for very specific, cosmic characteristics, and they just weren't presenting themselves," notes Anthony. "Everything became very jumbled and confused and we were losing sight of what we were doing as a band."

They next recruited Jesse Tobias, whose band, Mother's Tongue, had just signed a record deal. There was considerable hoopla and fanfare around the event, but it just didn't work.

"We really liked Jesse's playing, but it just didn't develop into the musical camaraderie that we were used to," observed Anthony. "Flea didn't feel right about it, and the fate of this band relies on Flea having a sense of musical contentment with the guitar player."

They went back to Navarro. Deconstruction, his post Jane's Addiction project, wasn't all peaches, and he was open to new ideas. Guns N' Roses were wooing him in a big way, he wasn't really excited over the prospect of having to deal with Axl's erratic personality on a daily basis. So, Dave and his very cosmic guitar style joined forces with the Peppers. It took a while for them to gel musically.

"We really just had to play without the specific intention of making a record for a while, so things could get natural among the four of us."

Now they've come together with the cohesion of a peanut butter and jelly sandwich. "Flea and Dave are getting along great, they're like best friends," raves their publicist. "You can really see how Dave fits in with the Peppers, it's almost like he's always been with the band."

Like the rest of the Pepper gang, Dave will do anything for a laugh, even if it means wearing fishnet stockings and a g-string in front of a stadium full of stodgy 40-year-olds.

"We don't speak on behalf of the world or today's generation. We're not married to any style," concludes Anthony. "The only thing we're married to in music is sincerity and honesty. We gravitate toward organic expression in whatever way, shape or form it exists."

PHOTO: NEIL ZLOZOWER

A full-page photograph of Anthony Kiedis. He is shirtless, wearing black leather pants and a black glove on his right hand. He has long, dark hair and is looking upwards with an open mouth. A large, intricate tattoo is visible on his left arm. The background is dark and textured.

**ANTHONY
KIEDIS**

HIT PARADER

OVER THE EDGE

BY VINNY CECOLINI

In the same fashion as Megaforce Records, which formed in the early '80s when New Jersey record store owner Johnny Z. heard Metallica's early demos and was determined to release their debut **Kill Em All**, Grass Records started two years ago when Camille Sciara, a buyer for New York indie distributor Dutch East India Trading, came across a demo by the Toadies.

Sciara was so impressed by the tape, she began endorsing the band to the labels she conducted business with. When she found no takers, Dutch East India Trading owner, Barry Tenenbaum, suggested she start her own in-house label at the distributor. Grass' first release was The Toadies **Pleather EP**,

which has come to symbolize what Grass is about.

"I just sign the bands that I like," says Sciara.

In its only two years of existence the Long Island-based indie Grass Records has forged an impressive roster of alternative/punk artist while maintaining the all-too-important indie credo that the music comes first. Unlike its peer labels, grass does not concentrate on local markets or scene and has reached out across the States and to Europe for its acts, which include New York's **Stigmata A Go Go**, Baltimore's **Liquour Bike**, Minneapolis' **Godplow**, and Pittsburgh's **Pollen**.

Whether Grass Records become a

major influence on alternative rock or if it will become the next Sub Pop or Epitaph remains to be seen. But the label is off to a great start.

REGULARS ON THE NEW YORK CITY alternative/underground rock circuit for the past four years, Stigmata A Go Go have produced a pair of well-received LPs (**Stigmata A Go Go** and **It's All True**) and have become an invaluable part of Grass' roster. Their unique blend of melodic power pop and punk has prompted more than one critic to refer to them as a "Dinosaur Jr. without the pretentiousness or quirkiness."

"We have this constantly growing list of bands we've been compared to and it is all over the place," laughs frontman Gary Greenblatt. "But we've developed and matured so much that I think we now sound only like ourselves."

Although formed as a four piece nearly five years ago by Greenblatt, guitarist Nathan Larson, bassist Phil Schuster and another drummer, Greenblatt says the band only "mucked around a little bit" in the beginning and didn't evolve into a real, function-



Stigmata A Go Go

Godplow



ing outfit until drummer Michael Krashes joined. They became a three-piece soon after that, when Larson left to join Shudder To Think and was not replaced.

When one of the band's early demos fell into the hands of Bob Mould, the Husker Du/Sugar leader liked it so much that he re-mixed it and released it as a single on his SOL (Singles Only Label) imprint. That was followed by the band's debut which was issued through the mis-fired New York City indie Pow Wow.

The trio's raw, rough-around-the-edges debut only hinted at the shape their sound would begin to take on **It's All True**.

"We've grown a lot as a band since that first record," the frontman admits.

The band have also released a single 45rpm EP *Cyclone Ryder, Pedal and Outdoor Miner* on the Silvergirl label.

Surprisingly, with the exception of their shows with fellow Grass artists, Stigmata A Go Go still have a difficult time getting suitable gigs in their hometown. Oftentimes, the trio find themselves misplaced on bills, sandwiched between an odd assortment of acts.

"We have this problem with getting

put on bills with heavy duty band where we don't fit," explains Greenblatt. "We also get put on bills with wimpy pop bands, where we don't fit either."

"But I think there are bands out there that do what we do, like Pony and [labelmates] the Wrens. I think we're part of this growing New York rock-pop thing where the guitarists' sound is scratchy and distorted and aggressive, but there is still this underlying melody and hook. I guess you can call it New York aggressive pop. Unfortunately, a formidable scene has yet to coalesce and be recognized."

It's a part of being a rock band in a major city.

"You can get lost in New York City which is both good and bad," says Greenblatt. "We just do our thing and we're in it for the long haul. We believe that ninety percent of becoming well-known will come with constantly showing up, playing gigs, etc. Eventually people will say: "Hey, wait. Haven't those guys been around for a while?"

WHILE MOST BANDS LIKE TO PLAN their tours around the seasons, hoping to perform in warmer climates and stay a few steps ahead of the cold,

Godplow actually relocated from down south in warm and comfortable Alabama to one of the most frigid cities in the U.S., Minneapolis. The band decided to move north to be closer to their music contacts and to join a thriving music scene.

"The scene in Minneapolis is still great," says Godplow frontman Hunter Jonakin. "The younger bands that are now a part of the scene have picked up where bands like the Replacements left off."

"There are always bands coming through there," adds guitarist Kelly Anderson. "I sincerely think that it's even better than before we moved there."

Godplow, rounded out by bassist Shane Stubblefield and drummer Gary Reid, are sitting in the back of New York City's most infamous and prestigious punk dive, CBGBs, waiting to play the next to last date of their current five tour with Grass labelmates, Liquor Bike. Both are supporting new albums. Godplow's **Red Giant Judas** and Baltimore's Liquor Bike's **Neon Hoop Ride** will appeal to anyone into guitar-intensive alternative hard rock that never forsakes its addictive sense of melody.

Liquor Bike



"Baltimore has a real small scene," adds Liquor Bike frontman David. "There are bands like Lung Fish, Candy Machine and Shade, but the problem is that most of the bands are lazy and don't want to tour outside of the city. They want people to go to them and discover them. Still, it is starting to happen."

Joining German industrial-noise guitarist Caspar Brotzmann and Touch And Go artists Killdozer for the last leg of the tour, the members of Godplow and Liquor Bike have become nearly inseparable. And both bands have shared some unique experiences during the tour.

"The weirdest place we've played together was the Red Room in Wichita, Kansas," says Liquor Bike frontman David. "The stage was 12 feet high and there was a rope in the middle of the dance floor. Kids were swinging from it all night long. The promoter, who was barely in his twenties, was tripping on some drug. There were people in the crowd smoking pot and

doing whippets. We played, then Godplow played, and then the promoter told us we would have to play more before he'd pay us. So both bands jumped back on stage and jammed.

"It seems that the promoter was also in a back room having his own private party with underage girls."

"It was supposed to be an all ages show, but the club brought in six cases of beer," says Godplow's Stublefied. "It was one of those places that will be closed in a week."

Despite the grueling conditions that young bands on independent labels must endure while touring small clubs, the two bands have no qualms.

"We just want to drive around the country and drink free beer," laughs Liquor Bike drummer Eric.

Liquor Bike—rounded out by bassist Colin and guitarist Mike—have discovered some of the secrets of the road. They know where the rest room can be found and how to get the most bang out of their few bucks when dining. "The bathrooms in Taco Bell are the best,"

notes Eric. "You can go in there by yourself and lock the door."

"And you really stuff yourself for under ten dollars," adds David. "But if you get to a town and hook up with someone cool who lives there, they're going to steer you away from all that touristy crap and show you where there are good, cheap places to eat."

Liquor Bike recently had the privilege of being on television. Actually, only their music was. In an episode of the television crime-drama **Homicide**, which is filmed in their hometown of Baltimore, the band's music can be heard coming from a boombox held by a scene extra.

"Well, we had a flyer on Hard Copy," interrupts Godplow's Reid.

During a recent segment on the tabloid television show, an announcement for one of the band's club shows appears on a lamppost above a missing persons notice.

"A lot of people called to tell us they saw it," laughs Reid.

Some people have too much time on their hands.

ALTHOUGH HE MAY NOT have the appearance of being a stereotypical musician, bespectacled **Pollen** drummer Bob Hoag is one of the most prolific songwriters in alternative rock. When their debut, **Bluette**, hit record store shelves last year, he had already written and co-produced its follow-up. And now that that album, **Crescent**, has just been released to critical acclaim, not only has the band recorded their next album, but Hoag has already started composing songs for their fourth disc.

"In a way, it's real sad, because we're never going to catch up to ourselves," he laughs. "It seems that every time we go out to play, we're promoting an album that we recorded over a year ago."

"Every day that we rehearse, I want to learn new songs. But I know that since the other guys in this band either have day jobs or go to school and I just work in a crummy drug store, I'm going to use the extra time to become a better songwriter."

Hoag formed Pollen five years ago in

his hometown of Pittsburgh, Pennsylvania, after he booked a show at a local club, The Electric Banana, without having a band.

"I just wanted to see if I could do it," he laughs. "So we threw this band together. I wrote all of the songs a week before we played. We also played a punk version of the Cure's *Boys Don't Cry*."

"None of us could play our instruments when we started. So we all learned how to play together. I think that has a lot to do with how tight we are."

Originally, they sounded like some of the bands they listened to growing up like the Descants, All and Dinosaur Jr. But after a few demos of "a million miles a minutes" songs, the band decided to "sap out."

"We'll never get wimpy," says Hoag, "but our songs are now both hard hitting and really emotional."

Although he oversees all facets of the band (he co-produced **Crescent**) he contends Pollen is not entirely his

"brainchild." He says that his bandmates—bassist Chris Serafini, vocalist Dan Hargest, and guitarist Mike Bennett and Kevin Scanlon—all share the same musical vision.

"**Crescent** is so much better than **Bluette** because everyone in the band has really found their niche. When I write songs, I know what kind of parts each member is good at playing, so I try to compliment everyone."

Originally, they were called Peach, but after singing to Grass, Hoag received a call from the singer from another Peach, based in Seattle.

"He made friendly threats to us," laughs Serafini.

"He felt really bad that he had to say that, but we had to change our name," explains Hoag. "We were going to change our name to 'Peachier,' or 'Peachy,' but their record label wouldn't go for it. It was depressing at the time, but we like our name now just fine."

"A lot of people like it better, 'cause it's not as wimpy sounding," says Serafini.



Pollen

CANDLEBOX

Rock and roll often seems so easy. After all, what can be so hard about creating a memorable three-chord guitar riff, coming up with a catchy chorus and scribbling down a few words about life, liberty, and the pursuit of happiness? It's true that down through the ages the best bands have often made playing rock and roll appear easy, but it doesn't take a genius to figure out that if it indeed was as simple as it sometimes seems *everyone* would be a rock and roll star. The fact is that creating great rock and roll is hard work; most of the time you've got to delve into the depths of your soul, turn your guts inside out, and then expose them to the world through word and song. You've got to really love it, and have a fair modicum of talent to make it happen...just ask the guys in Candlebox.

Vocalist Kevin Martin, guitarist Peter Dinklage, bassist Bardi Martin and drummer Scott Mercado were one of the surprises of the rock world when their self-titled debut disc sailed to the top of the charts in 1994, eventually selling more than three million copies. Thanks to songs like *Far Behind* and *You*, these Seattle-based rockers emerged as the "new voice" of the Emerald City, a group with power and passion—and a decidedly more up-beat musical attitude than that possessed by so many of Seattle's previous rock champions. But now, as the buzz associated with their initial platinum success and world tours with the likes of Metallica and Rush has begun to fade, the hard work of creating new music has begun in earnest for Candlebox. They find themselves sequestered in the recording studio, working virtually around the clock to ensure that their second album lives up to the lofty expectations generated by their first effort.

"We really enjoy what we do, so making music, whether it's on stage or in the studio is enjoyable for us," Kevin Martin explained. "But working on a new album is hard work. After you've poured so much energy into being on the road, it isn't that easy to shift gears and go back into the studio. But we had been writing all along, so we knew that we had material that was really solid. In fact, I think recording this album has been a

little easier than making the first one."

Easier, maybe. But with the eyes of the rock world now focused squarely upon them, Candlebox are well aware that they have little time to kick back and enjoy their new-found success. They know that while they may have snuck up on a lot of people the first time around, the release of their second album will rank as one of the year's major events in hard rock circles. But that kind of pressure hasn't deterred these guys one bit. To them rock and roll has never been particularly about fun and games—rather, it's been a life-long passion. So for Candlebox getting back to work on new material didn't mean a break from the party-hearty lifestyle some bands enjoy. Rather, for this talented quartet it simply meant getting back to doing what they do best. They've enjoyed their recent moments in the sun, but as Martin was quick to explain, they certainly haven't let their incredible string of victories go to their heads.

"We love what we do, but working on a new album is hard work."

"I guess it has a lot to do with why you get into a band in the first place," the vocalist said. "If your main motivation is to make a lot of money, buy a big car and party all night, then getting back to work isn't that much fun. But when making music is your fun, then you can't wait to do it. I think that's what separates us from a lot of bands. I'm not saying that there isn't room for fun in life, because we certainly enjoy ourselves, but that's not our number one motivation. In fact, sometimes I think we work too hard."

As the old saying goes, a little hard work never killed anyone, and Candlebox certainly don't seem to have suffered greatly from their two-year long intensive work program. Since they began recording their first disc in late 1993, the boys estimate that they've had precious few days off—aside from a well deserved, albeit brief vacation here and there along the way in some exotic port of call. Martin admits that towards the end of

their last tour, when Candlebox had jumped from "special guest" gigs to headlining status, the band's collective battery was beginning to run on "low". But like that damned Energizer Bunny that just keeps goin'...and goin'...and goin', Candlebox had no interest in letting up. At tour's end, they were all happy to briefly collapse back home in Seattle, but their musical brains never stopped working. Less than a week after they played their final concert date, the band was back together rehearsing new material.

"You can't let up," Martin said. "We know how fortunate we are to be in this position, and you don't want to start taking anything for granted. We've seen where bands sit back, thinking that they've got it made, and somebody else comes along to take their position. That can happen easily when bands now routinely take three years between albums. We want to get our next album out as quickly as we can. We won't rush it because we want to make sure it's as good as we can make it, but we don't want to waste time, either."

This time around Candlebox has set out with a renewed intention to produce music that simultaneously moves the heart and stirs the soul. With their trademark combination of heavy-yet-lilting guitar lines and passion-filled vocals working in full force, the band feels confident that the fans who were so turned on by their initial efforts will be even more pleased by the group's latest ventures. No, rock and roll may not be the easiest life style in the world, but the members of Candlebox wouldn't change their lot with that of any other band on earth.

"When the first album came out we really had no idea how people would react to it," Martin said. "We were confident in it, and in ourselves, but so were a lot of other bands we knew. That didn't mean that our album was going to be successful, or that people would even listen to it. We were a little lucky, but we also felt that we were pretty good. This time, we know there's an audience out there that likes what we do. That's a great feeling to have. All I can say is that they won't be disappointed."

DOIN' IT AGAIN

BY KEN
REDMOND

A full-page photograph of Kevin Martin performing on stage. He is wearing a grey t-shirt, a dark baseball cap, and a watch on his left wrist. He is holding a microphone in his right hand and pointing with his left index finger. The background is dark with some stage lights visible.

**KEVIN
MARTIN**

HIT PARADER



Will we ever see this classic look again?

KISS

REUNION TIME?

BY RICK EVANS

In an industry frequently fueled by rumors and driven by gossip, one bit of backstage blabber remains particularly near and dear to the hearts of hard rock fans everywhere: talk of a Kiss reunion. It's now been well over a decade since the original Costumed Crusaders—guitarist Paul Stanley, bassist Gene Simmons, guitarist Ace Frehley and drummer Peter Criss—last donned their silver and black outfits to record or perform together. At the time that Stanley and Simmons decided to cast their two bandmates out of the Kiss lifeboat, their unit ranked among the biggest attractions in the hard rock world, a band that routinely grossed an estimated \$15 million a year. Fans, unaware of the drug problems that both Frehley and Criss were then suffering

through, were outraged that this musical brotherhood, this four-headed heavy metal monster collectively known as Kiss, could ever be tampered with. Some of those followers never forgave Stanley and Simmons for firing their bandmates, stating quite correctly, that Kiss was never the same once that original quartet was broken apart.

Over the ensuing years there have been a near-constant stream of stories indicating that a possible Kiss reunion would be taking place. A few years back there were even printed stories about a supposed pay-per-view event that reunited band members were going to stage. As it turned out, many of those stories were started by Frehley himself, perhaps in the vain hopes of once again grabbing a piece of the platinum pie that has

remained a vital part of the Kiss empire. Each and every time one of those rumors reared its head, however, it was quickly squashed by Stanley and Simmons who often went to great length explaining their continuing "love" for both Ace and Peter, but how Kiss in any of their various post-facepaint incarnations was the "best" unit the band had ever put together. But now, believe it or not, it seems as if there is indeed some solid substance behind stories emanating from Los Angeles indicating that there may in fact be an "original" Kiss reunion sometime in the very near future.

"I've spoken to Gene and Paul on a number of occasions about getting together for a tour," Frehley revealed. "I don't think they've ever wanted to discuss it because in their minds Kiss is still together with new members. But it has bothered me that they've brought up the subject with me, then they deny it when people ask them. I know they're just protecting themselves and the band, but it seems a little silly. All I can say is that there has been some more talk, and this time it could happen."

It's not hard to understand the reasons behind all the current talk concerning this possible Kiss reunion. There's no question that Stanley and Simmons remain among the most crafty, clever and intelligent of all rock and roll animals. They follow their band's financial bottom line with all the skill and focus of

a mafia accountant, and what they've been seeing in recent years hasn't exactly filled their hearts with glee. While there's no doubt that both Gene and Paul have already socked away enough loot over the years to maintain their fast-lane lifestyles well into the 23rd Century, their admittedly oversized egos have been stung by the continually diminishing album sales and concert revenues that Kiss has suffered through over the last six years. They know full well that a reunion tour with Criss and Frehley—especially one performed in full old-style Kiss makeup and featuring the band's customary concert pyrotechnics—would prove to be one of the year's biggest draws. It would put Kiss back on magazine covers and in the news—the places where Stanley and Simmons enjoy living their well-publicized lives.

"I've learned never to say never about anything," Stanley stated early last year. "But getting back with Ace and Peter would be a hard thing for me to imagine at this point. There would have to be a special reason to do it—a reason I don't see at this moment. But who knows? Stranger things have happened."

While in recent days both Stanley and Simmons have chosen to remain uncharacteristically silent in regard to all this reunion talk, sources at Kiss' record label admit that they would not be bothered in the least if the band decided to record an album featuring their original cast. With sales of more than 35 million discs world-wide to their credit during their 20-year career, Kiss have long ago assured themselves of a permanent place in the Hard Rock Hall Of Fame. But with their recent discs, including the much-ballyhooed *Alive III*, barely attaining gold sales status, these veteran rockers know that if they're ever going to recapture the glory of old, this is the prime time to do it. With other legendary units ranging from the Eagles to Led Zeppelin having enjoyed incredible success over the last year with their reunion packages, how could Stanley and Simmons possibly turn their back on such a headline-grabbing, and potentially lucrative, opportunity?

"We've heard all this talk before," a band spokesperson said. "But maybe this time there is some substance behind it. I know that for a long time Gene and Paul thought it would be a sign of surrender on their part to work with Ace and Peter again—a sign that they had made a mistake when they first got rid of them. But now, after so many years have passed and Kiss has again proven themselves to be among the greatest bands of all-time, perhaps it is the right time to give so many fans

what they've waited so long to see."

One of the key questions concerning any possible reunion will be the continued good health of both Frehley and Criss. It has been well documented over the last decade how both rockers suffered through extremely difficult times

"I'm not the same person I was when I left Kiss, and Gene and Paul know that."

with drugs and drink both through their last days with Kiss and during their period away from the band. On their own, neither achieved more than a small fraction of the success they enjoyed with Kiss, and presently neither

Ace or Peter is signed to more than a small independent recording deal. Thankfully, their health seems to be the best it has been in years, and with a new maturity and a greater appreciation of any opportunity that might now come their way, they—needless to say—would welcome with open arms the chance to once again bask in the Kiss spotlight.

"I think it would be a lot of fun," Frehley said. "I'm not the same person I was when I left Kiss, and Gene and Paul know that. We've all grown up a great deal, but we all still share a great deal of respect for one another and a great deal of love for Kiss. I'd like to see this thing finally happen. It would make me happy, Peter happy and the fans happy. And you know what? Deep down I think it would make Gene and Paul happy too."



Ace Frehley: "Gene and Paul don't admit what they've said to me."

DEF LEPPARD

BY WINSTON CUMMINGS

PHOTO: RICK GOULD/ICP

Joe Elliott:
Anxious to
show off the
band's latest
effort.

Over the course of their 15 year career, Def Leppard have released a grand total of six albums. While such an amazingly slow rate of productivity would seem destined to place these British rockers in the all-time "slacker" hall of fame, it is actually far more a question of what was on those discs than how quickly this headline-grabbing quintet released them. Look at it this way; those six recordings have now sold a grand total of over 40 million copies world-wide— not bad for five lads from Sheffield whose greatest initial dream was just to make it to a London concert stage. But now, after one of their customary multi-year absences, Def Leppard are about to up their album quota to seven. Yes rock fans, vocalist Joe Elliott, guitarist Phil Collen, drummer Rick Allen, bassist Rick Savage and "new guy" guitarist Vivian Campbell (who replaced the late Steve Clarke in 1993) have decided to release a Greatest Hits album, and they're as anxious as anyone to see how an ever-changing rock world reacts to their latest effort.

A FEW NEW TWISTS

"We kind of exist in a musical world of our own design," Collen said. "I don't mean that to say that we're not aware of what is going on in rock and roll, because we are. But we try not to let it have too much of an effect on us. In England, at the moment, bands like the Stone Roses, Elastica and Oasis are very hot, and in many ways I think that's healthy. They're good bands playing interesting music. In America, many of the Seattle bands have dominated the charts in recent years and they too have given music a new perspective. All that's healthy. But we've learned after all these years that we've got to just keep doing things our own way. It's worked very well for us."

Collen knows full-well that Def Leppard's brand of slickly-produced hard rock may not be in perfect step with these cutting-edge times, but he also remains confident that the group's millions of die-hard fans will maintain their steadfast loyalty to the group. He can recall similar times in the past, when detractors viewed the four year gap that separated the group's historic **Pyromania** and **Hysteria** discs and predicted dire straights for the Leps. **Hysteria** went on to break practically every existing sales record by moving ten million copies internationally—two million more than its illustrious predecessor. He remembers when rock pundits stated that the group's last full-fledged studio production, **Adrenalize**, wasn't up to snuff. That disc went on to reach Number One in the charts and sell more than five million copies world-wide. So it's not like Def Leppard haven't heard the wolves baying at their door before— but each and every time they've survived and lived to tell about it.

"It seems that every time we get ready to release an album everyone wants to know if it's as good as the last one," Collen said. "Either that, or they want to know where we've been all that time, and what we've been doing. We've grown used to all that. In fact, if we didn't hear some of that I think we might become a bit concerned. We've rarely been the critical favorites, the fair-haired boys. We've been successful enough so that people seem to enjoy taking an occasional shot at us— but they never seem to hurt us. It's always the fans that have the last say about an album. Either they like it, and they buy it, or they don't. So far we've been very lucky in that department."

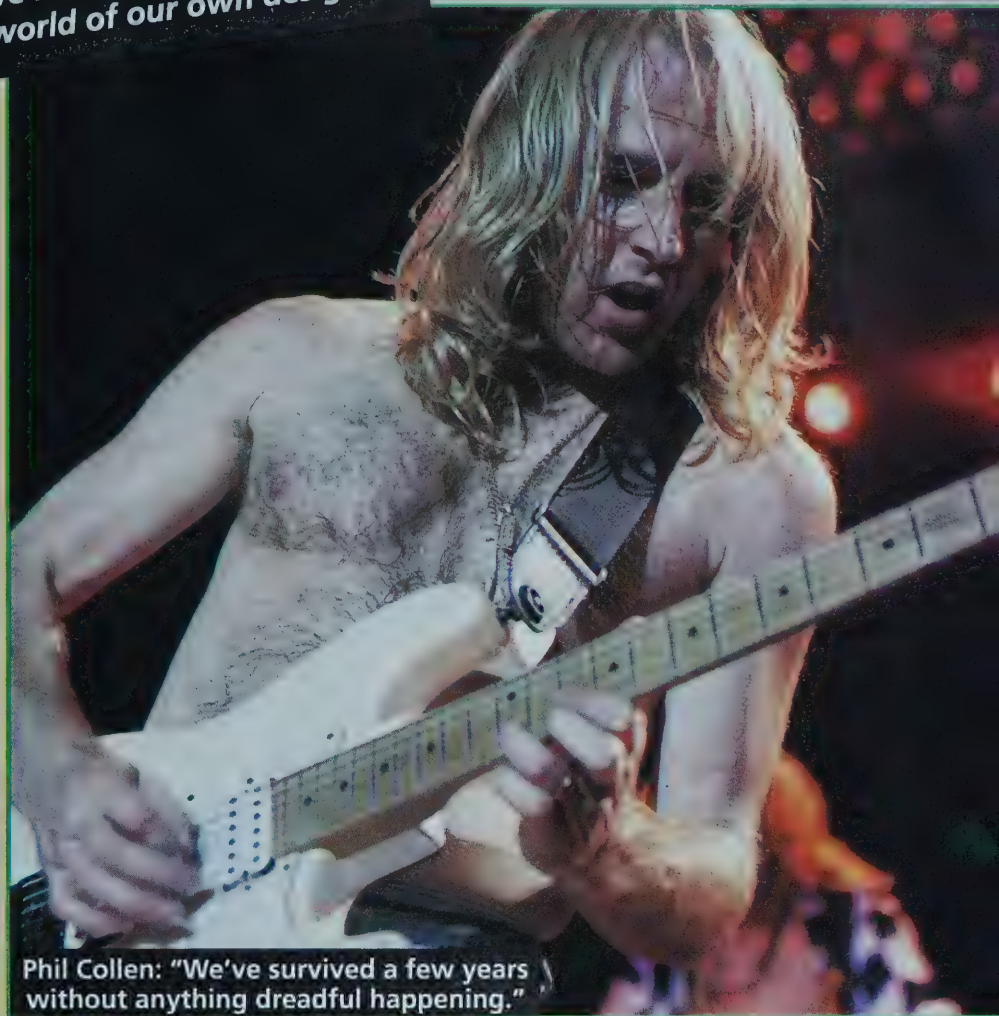
While over the years Def Leppard has indeed been very lucky in terms of their musical successes, on a personal level the band's history has been filled with enough tragedy to fill a prime-time soap opera to the brim. Many of the storied multi-year album delays the band has suffered through were caused by a litany of difficulties. These included a 1983 auto accident suffered by Allen which caused the drummer to lose an arm, and the tragic death of Clarke in 1992, which followed a lengthy battle against drugs and drink. But today, thankfully and perhaps somewhat surprisingly, all seems almost serene within the Leppard family.

Allen has long since adjusted to his state-of-the-art drum kit which allows him to utilize foot pedals—in addition to his arm—to power his drum set. And former Dio and Whitesnake guitarist Campbell has supplied the band with both a sense of stability and a degree of instrumental dexterity that has added immeasurably to the group's musical chemistry.

"Yes, we've survived for a few years without anything dreadful happening," Collen said with a sardonic smile. "Unfortunately, when you're in the public eye for many

successful and respected hard rock bands in history. All the expected hits are here—from *Photograph* to *Rock Of Ages*-- plus a few newly recorded tracks featuring the guitar skills of Vivian Campbell. This is rock designed for the masses with no excuses given and none expected; Def Leppard, if nothing else, are one band very sure of both themselves and their status in the rock world. No, the band may not be exploring new musical frontiers or venturing into previously uncharted rock waters, they'll leave that to the "new breed" of alternative sounds practitioners. But they know that when it comes to creating up-beat, easily

"We kind of exist in a musical world of our own design."



Phil Collen: "We've survived a few years without anything dreadful happening."

years, things just do happen. But we certainly had more than our share. Right now, however, we're about as content as we've ever been. We're all mature enough and stable enough to concentrate on the music and not let too many outside distractions get in our way. And having Vivian aboard has proven to be a really wonderful experience. He brings so many fresh ideas and so much excitement into the band. It's his first chance to work with us in the studio, and I think we've all made the most of that opportunity."

On their new Greatest Hits package, Def Leppard again showcase all the qualities that have made them one of the most

digestible, instantly infectious rock and roll, there's still no band in the world that can touch 'em with a ten foot pole.

"We're certainly learning new things all the time, and those are appearing on the album," Collen said. "It takes a lot to rile us, but I imagine the fact that some people seemingly refuse to see our growth is somewhat annoying. To them everything we've done over the last decade is simply re-write **Pyromania** in one form or another. Well, I think it's safe to say that such a notion is rubbish. Those that don't hear some very new and very exciting ideas coming across on this album I don't believe are trying very hard."

PHOTO: KEN SETTLE

SHOOTING STARS

QUIET RIOT



To anyone with a sense of hard rock history, the name Quiet Riot holds special significance. Not only was this the band that first showcased the prodigious guitar talents of the late Randy Rhoads, but back in 1983 (after Rhoads had departed to join Ozzy Osbourne), Quiet Riot's album **Metal Health** helped launch what would soon become known as the West Coast Metal Explosion. Rallying around the maniacal shrieks of vocalist Kevin DuBrow, this Los Angeles-based quartet became a multi-platinum sensation, as big—if not bigger—than contemporaries like Motley Crue and Ratt. But this ain't 1983 anymore, and after a dozen years of surviving breakups and trying to recapture their former glory, Quiet Riot are back on the scene with a new disc, **Down To The Bone**, that both refocuses much of their former magic, and transports the group kicking-and-screaming into the '90s.

"Making this album was the most creatively fulfilling experience of my recording career," DuBrow explained. "Being away from all the record industry types who breath down your neck and take away your

concentration, we were able to make an artistic statement that we're all very proud of. I hope fans are open-minded enough to realize that great rock and roll is timeless—it's got nothing to do with where you live and when you recorded an album."

Judging by such tracks as *Pretty Pack O' Lies* and their reworking of the Kinks classic *All Day And All Of The Night*, Quiet Riot haven't exactly been living in a musical vacuum since their initial success. This is music that bristles with the kind of intensity that has characterized much of this decade's best rock and roll. Yet there's also a commercial sensibility and a good-time attitude that serves to separate Q.R. from many of today's top rock practitioners. **Down To The Bone** may be a far cry from **Metal Health**—at least in terms of its sales potential—but if fans decide to give DuBrow's band a break, Quiet Riot just might make it back to the big time.

"Don't forget that we were the first heavy metal band in history to have our debut album reach Number One in the charts," DuBrow said. "We've been there. We know how to make music that people will like. That's a quality not that many other bands around today seem to have."

CATHERINE WHEEL

One of the inherent beauties of rock and roll is the diversity of the musical elements that comprise the form. Green Day is as different from Van Halen as Pearl Jam is from Megadeth, yet they each fall under the all-encompassing banner of rock and roll. With that in mind, let us consider a band called Catherine Wheel, a group that brings a number of startlingly new and unusual elements into the contemporary music spectrum...yet they are very much rock and roll. On their latest album, **Happy Days**, vocalist/guitarist Rob Dickinson, guitarist Brian Futter, bassist Dave Hawes and drummer Neil Sims have presented a hard, heavy disc filled with tunes that snarl with all the passion of an enraged pit bull. Yet underneath it all is a subtlety and imagination rarely heard within a rock context. In fact, it is this dichotomy that gives this English band much of its unique appeal.

"We wanted to capture on record the harder edge we have when we play live," Dickinson explained. "We had never done that in the past, and it was just time. I think there had been a degree of frustration on our part in knowing that much of the power that this band possessed never fully came across on our albums. This time we changed that."

Formed in the English town of Yarmouth in 1990, and named after a 4th century torture device, the band quickly established a stellar reputation and went on to record two albums, 1991's **Ferment** and 1993's **Chrome**. While British hard rock acts seemed out of favor in America during the early '90s, such songs as *Black Metal* and *Crank* turned Catherine Wheel into a budding success story. But after more than 18 months on the road following the release **Chrome**, the band decided to focus more on the heavy aspect of their sound, a fact evidenced on such new tunes as *Waydown* and *God Inside My Head*.

"Things may be a bit more strident, but it's not just bash-you-in-the-face music," Dickinson said. "It more about intensity than volume. We basically just wanted to confound people's expectations, and that's exactly what we've done."



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CELEBRITY RATE-A-VIDEO

When we asked Extreme's Patrick Badger and Mike Mangini to do a *Rate-A-Video*, we didn't think we'd get such a tasty array of cutting comments, especially to each other. We also gave them quite a surprise at the end of our reel.

Beggars And Hangers-On, Slash's Snakepit

Patrick: This is the closest thing any of the members of Guns N' Roses have done to **Appetite For Destruction**, so it's nice to see at least one of them rocking like they used to. The singer used to be in Jellyfish, and I was very upset that Jellyfish broke up, so I must say, please get Jellyfish back together. They were one of my favorite bands and I was bummed.

Mike: The video is kinda cool. I like the black and white vibe. They actually show the drummer which is, uh, generous. Matt looks great, too.

Patrick: I like the sound, but I have no idea what he's singing about. But I usually focus on the sound of lyrics rather than the lyrics. I always have.

Mike: This will probably do well. The video is cool, I always liked performance videos because I'm a musician and I like to see people play. See, like that. The drummer did a fill and they showed it. It's not just Slash either, you see the whole band. It's nice to see a performance video which translates. I like it. It rocks.

Patrick: I'm still confused what the song is about. All I want to say is please put Jellyfish back together again.

Christian Woman, Type O Negative

Patrick: You know, I like it. It sounds as if someone recorded a song and just slowed the pitch down. It's heavy, but everything—the voice, the guitars, the music—just sounds like it was recorded at the wrong rpm.

Mike: I don't know about religious overtones. Is it negative or is it positive? It's actually scary. I wouldn't want to listen to this in the dark. It's definitely intriguing. It's a cross between a Madonna and a horror flick.

Patrick: Yeah, there's a lot of sexual and religious things happening here but in a spooky, disturbing way. Right up my alley.

Downset, Downset

Patrick: Well, it's definitely a low budget deal.

Mike: That doesn't mean it's bad.

Patrick: I know. It's just an observation. I'm

a big Rage Against The Machine fan and I don't know if these guys came before them, but to me they seem like a bad imitation.

Mike: I'm still checking it out, but I like the video 'cause it's like a live thing. It's a great bassline. The song is okay.

Patrick: You don't have to be nice to be nice you know. I don't like this at all, in fact, you may fast forward this.

Show Me, Criss

Mike: I think the grain of this film is interesting. The song is grainy and the video is grainy so it matches up.



Patrick: I'm still taking it in. I wish Gene and Paul would take 'em back, put the make-up on and do the damn reunion tour because I never got to see them back then.

Mike: The song is standard, but the vocal performance is good. So I think overall it's good.

Patrick: I think it's a bit cliché riddled heavy metal, the way the vocal style is, the video. The screaming. The whole thing.

Mike: Yeah, but that seems to be their style. He's out of that era. It's like '70s so it fits.

Patrick: Would you buy this record?

Mike: No, but I don't buy many records anyway.

Patrick: Just two words come to my mind: Spinal Tap.

White Lines, Duran Duran

Patrick: They got the old David Bowie *Let's Dance* intro in there.

Mike: These guys always make great videos. I like this, but you can't see the drummer and that pisses me off. I don't care if he's not a real member, show the guy!

Patrick: At first, I liked the look of the video, but it's too much of the same. The song is pretty cool, it's got a good groove. I wish I heard the original so I had something to compare it to.

Mike: That doesn't affect me, I just like it for what it's worth. Great guitar solo. I'm not as big a fan of the dance mix stuff, but they did a great job with this. I liked it.

Long Gone, Widowmaker

Mike: I could see Dee has been doing his sit ups. He looks great. I actually heard this record and I like it, although this is not one of my favorite songs from it. The video is pretty good.

Patrick: I like the black and white a lot. The scene with him singing out of a plastic bag disturbs me though. It makes me feel like I can't breathe. It stresses me out. The song? At first listen I like the verses a lot. I don't have a handle on the chorus yet.

Mike: There's stronger stuff on the album. The video works.

Early Warning, Baby Animals

Patrick: Well, the singer is hot. Oh, wait, that's my guitarist's wife! First of all, I got to give you credit for digging this up and sticking this one in.

Mike: Very sneaky. Well, it's one of the best ones in the reel and I'm being serious.

Patrick: Musically and video wise, it is. This one and the Slash one.

Mike: Yeah, just let the band play.

Patrick: To me, this song rocks and they are much heavier live. But the video makes them almost too fun and poppy. And I know them and I know they're more miserable than this. She's an awesome singer and they are great musicians. Even though we are somewhat related since Nuno is married to their singer (Suzes DeMarchi) we always listened to their CD even before we met them. In fact, that's how Nuno met her 'cause he wanted to work with them and one thing led to another.

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INDIE REVIEWS

SLAUGHTER, *FEAR NO EVIL*

Just a few years ago, Slaughter was a double-platinum major label sensation. Then the winds of rock and roll fortune began to shift direction and these Vegas-based rockers found themselves on the outside looking in. But not letting a series of personal and career setbacks slow their pace, they've now rallied behind the release of their third album, **Fear No Evil**. To their credit, Slaughter have stuck to their guns in a musical sense, choosing to remain loyal to the hard pop stylings that first brought them fame and acclaim. From the rollicking riffs of *Live Like There's No Tomorrow* to the wham-bam crunch of *Let The Good Times Roll*, this is a fun rock and roll record. At a time when "fun" seems almost passe in rock and roll terms, it's kind'a nice to hear some up-beat, no-frills music again.

Rating: ****

KMFDM, *NIHIL*

Industrial metal has received amazingly divergent reactions from fans over the last few years. Some have applauded the form's stark, gripping qualities, while others have bemoaned the style's non-melodic and often unlistenable approach. One of that form's most talented practitioners, however, remain KMFDM, and once again on their latest release, **Nihil**, this German-based unit has delved deep into the sonic underground to reveal a dark, mysterious musical universe filled with anger, angst and aggression. Such tracks as *Secret Skin* and *Go To Hell* bristle with an audacious energy that will either totally enthrall listeners or totally turn them off.

Rating: ***

SLICK LILLY, *RITUALS*

These days, it's hard to find a rock band that does just that— rock. But the Birmingham, Alabama-based outfit called Slick Lilly is proof that bluesy, hooky, guitar-laden music still exists. Singer Stephen Austin Hanks, lead guitarist Muddy King, rhythm guitarist Chad Pullens, bassist Bobby D. and drummer Carl Anthony Rouss are making waves with their debut release **Rituals**. The members of Slick Lilly grew up listening to everything from Cheap Trick and Blackfoot, to country crooner Dwight Yoakam, and Kiss. Hanks met Rouss and Bobby D. in 1988, when Slick Lilly was originally a rockabilly band. But as the band

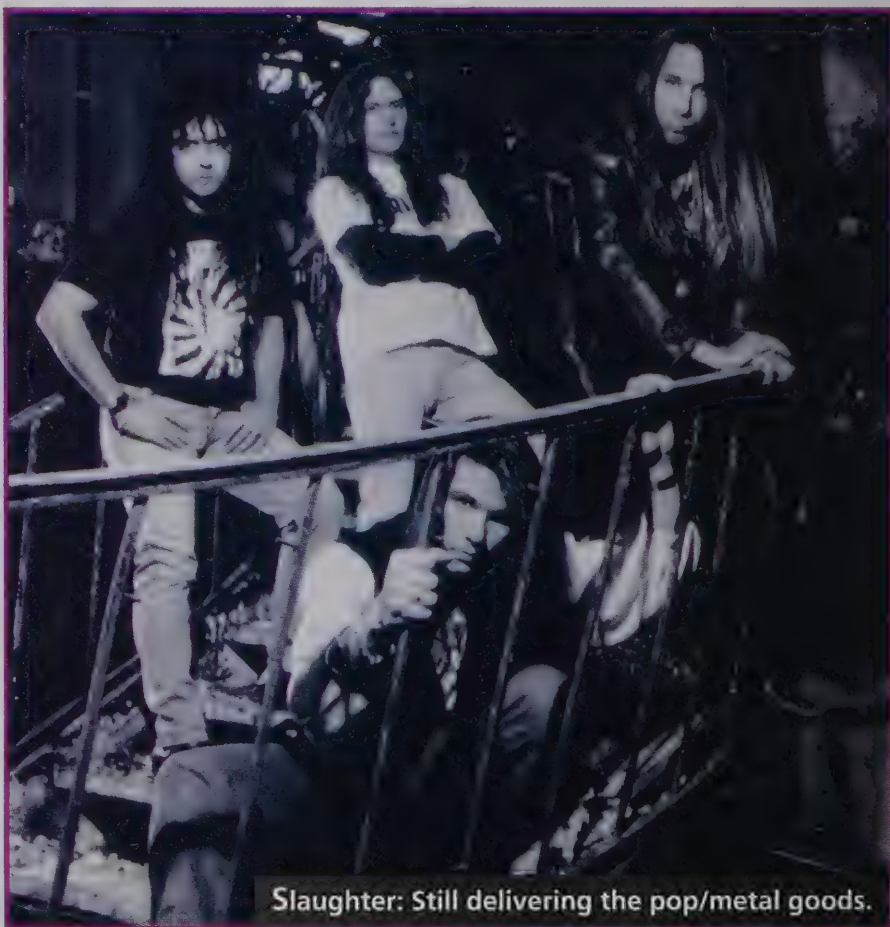
played the club circuit in their hometown, their sound evolved into the more bluesy, hard-rock style that has become their trademark. Their fan following has grown as they've headlined their own tour throughout the country, as well as opening for acts such as The Black Crowes, Jackyl and Gilby Clarke. Tracks on their debut like *Caroline*, *Mother Earth Father Time* and the lead sin-

prominence a decade ago on the strength of their lethal three-chord riffs and savage song stylings. Well, little of Accept's Teutonic attack strategy has changed in recent years. Vocalist Udo Dirkschneider still sings like a scalded cat and guitarist Wolf Hoffman plays riffs heavy enough to sink the Sixth Fleet. As proven on their latest album, **Death Row**, these guys can still rock with the best of 'em. They haven't changed their style to fit the times, and they haven't softened their approach one bit. The bottom line is that if you liked Accept then, you'll like 'em now.

Rating: ****

TOTAL CHAOS, *PATRIOTIC SHOCK*

Now, from the same folks that brought you the Offspring and Rancid come Total Chaos, a five-man punk unit from Ontario, CA that seem to be big-time bound. On



Slaughter: Still delivering the pop/metal goods.

gle, *Dirty Water*, are designed to be listened to with the stereo cranked up. If you yearn for roots rock, **Rituals** delivers the goods.

Rating: *****

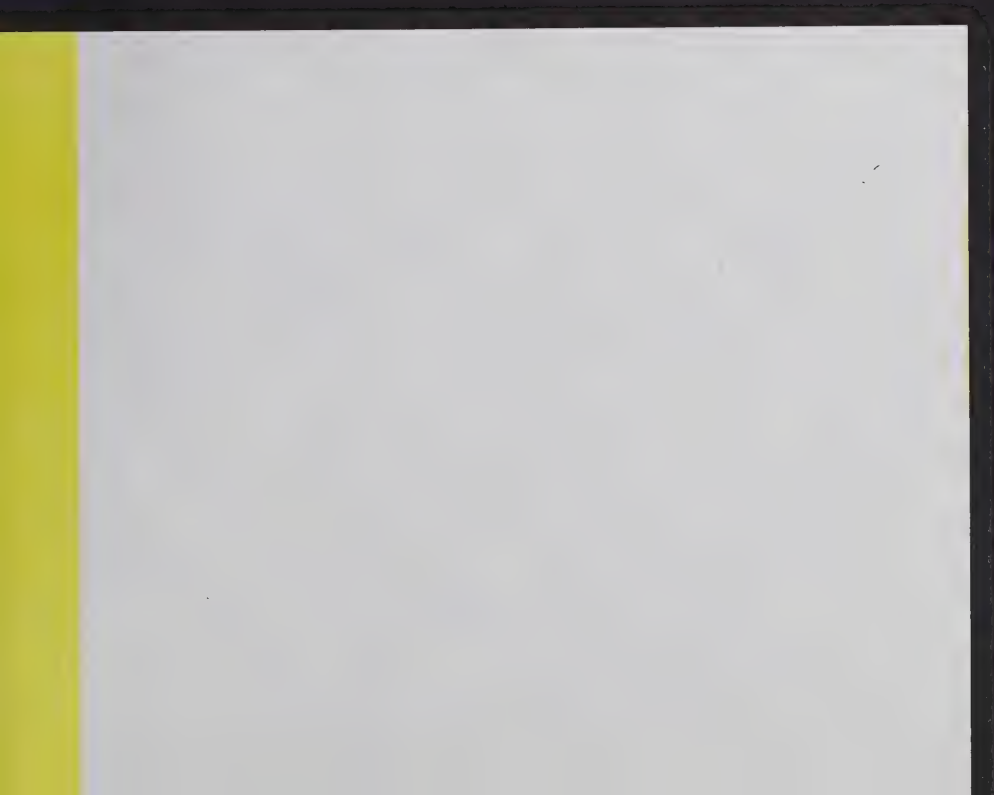
ACCEPT, *DEATH ROW*

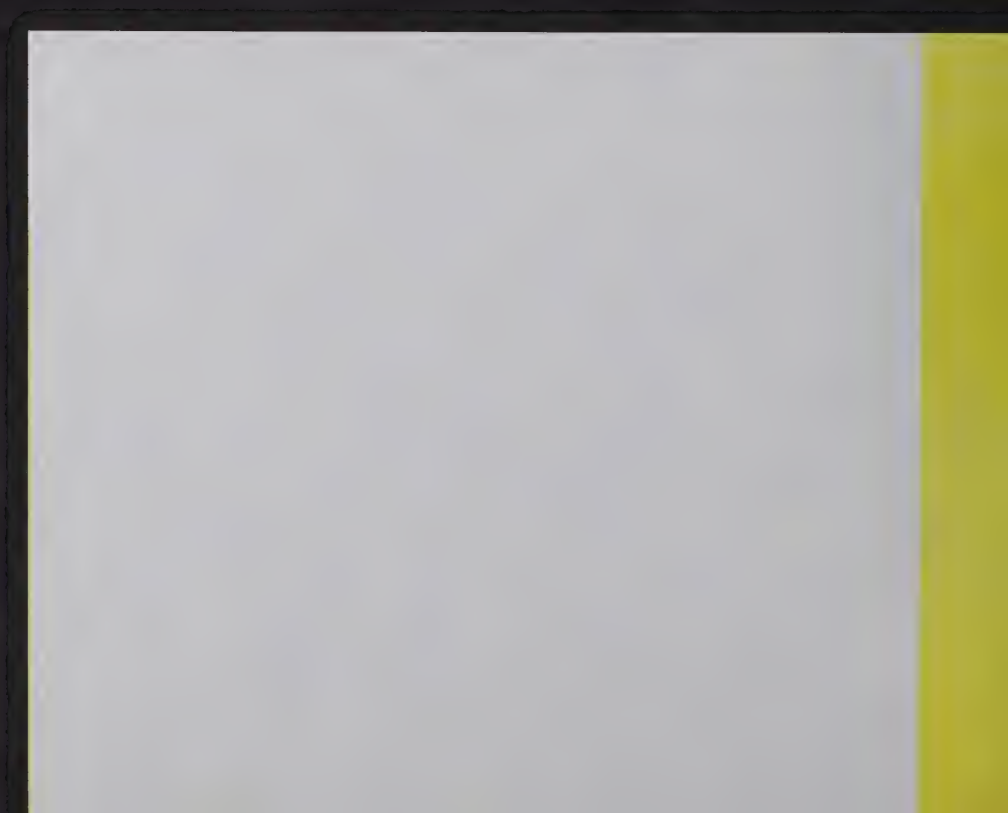
It seems like more and more bands that used to rule the rock roost are finding their way onto our **Indie Reviews** page, doesn't it? The latest addition to the ever-expanding list of indie stars is Accept, the legendary German metal unit that rose to

their second release, **Patriotic Shock**, these angry young men aim their pointed musical barbs at the government, Nazis and the world around them. And on songs like *Unite To Fight* and *Punk No Die* they hit those designated targets with almost unerring accuracy. There's no way of telling if the nasty railings of Total Chaos will hit the same response nerve that the Offspring enjoyed earlier this year, but in this wacky rock world, stranger things have happened.

Rating: ****

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**





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High Stylin'

THE STARS SPEAK OUT

We were in a somewhat contemplative mood this month, which is why we chose to ask the members of rock society, **are you, or have you ever been religious?**

I was brought up in this fully religious, very strict, holy-roller Pentecostal country church. I watched my father speak in tongues and people interpret it. I watched him sing in perfect Japanese—and my dad doesn't know Japanese. He'd sing every note right on key with his eyes closed, driving 100 miles an hour down the freeway and not hitting a car. I've seen people with no eyes read. I always won the bible contest, I taught Sunday school. I played piano. I knew more gospel songs than anybody I knew. I always thought I was cursed or something. Now I just feel pissed off. If there's somebody up there, I don't know. I just don't have a clue about it.

Axl Rose
Guns N' Roses

I'm religious to a point, I don't get into organized religion like going to church every Sunday. I do believe in God, but I don't believe in the hypocrisy of going to church and giving your money away so they can build another wing. What is that doing? If they're so holy, why don't they take that money and give it to the homeless? I'm definitely religious, but I don't get into organized religion. I talk to God; he's the coolest person that could ever be. Sometimes your whole mind will get blocked up with a bunch of stuff, and you're just like, "Dude, help me out with this one." That's what I do.

Rachel Bolan
Skid Row

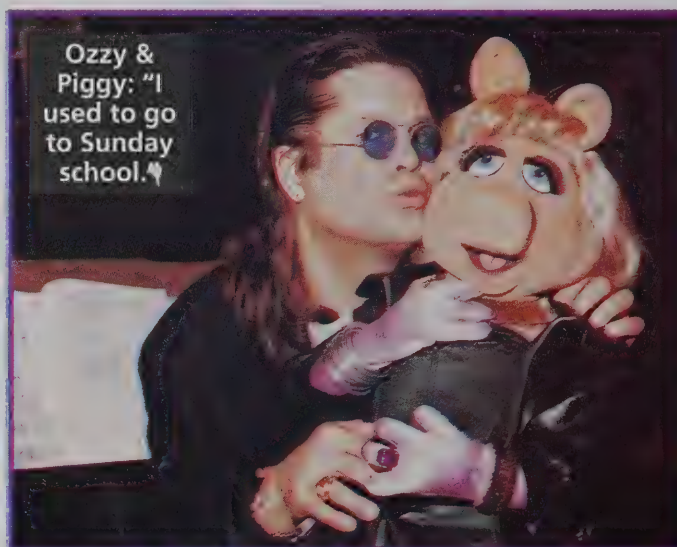
The truth is it bored the life out of me and filled me with a lot of questions that weren't answered. I also thought a lot of the members of my church were hypocrites, that the whole thing was a sham.

Trent Reznor
Nine Inch Nails

I've always been religious, not in a Christian sense, but more in a spiritual sense, in a sensitive way, I've never really been part of the regular perception of what's normal. I guess it's because I moved around a lot as a kid, I just looked at things differently.

Ian Astbury
The Cult

I believe that how religion came about was people were kind of freaked out by why they were here. Religion eases people's minds about why we're here and what happens in the end. I'd like to



Ozzy Osbourne

I feel very spiritually ignorant. My understanding is so microscopic in the overall scheme of things that the best thing I can do in this lifetime is accept everything that happens and deal with it as it comes. To me, it's more about what I do along the way than what I'm searching for.

Anthony Kiedis
Red Hot Chili Peppers

know some answers at the end of this thing. The fear of the unknown is like the hugest fear ever.

James Hetfield
Metallica

I have spirituality, and a great relationship with my higher power. I have no need whatsoever for anything other than my relationship with my God, everything else comes after that. I've always been that way, but not that many people want to hear it so I didn't talk too much about it. And, for a long time, I was more concerned about smoking and snorting than I was about taking advantage of what was rightly mine to have. The more I strive to be who God intended me to be, the more successful I see myself becoming. Success is what I wanted, but happi-

ness was what I needed. I have what I need, and if I'm not successful, I don't care. I'm healthy, I'm happy, and I'm prosperous. Prosperity can be deciphered in a lot of different ways. One man's wealth is another man's rubbish. I see what some people have, and I'm not going to say I'm envious, I'm a bit intrigued. I know for me, the things that I have I've worked really hard for.

Dave Mustaine
Megadeth

I'm a Christian. I was christened as a Christian. I used to go to Sunday school. I never took much interest in it just because—I didn't. I have to believe in a higher vision than myself because with all my best endeavors, with all my money and my success, with all my visits to the best detox centers on the planet, I couldn't get it done. Something outside of me saw that inner pain and took away that desire for me to have a drink. It wasn't me. I truly, honest to God, believe it wasn't me. If people get burned on a hot coal, they don't do it again, but I kept doing it and doing it, every day, burning my hand, until finally something made me stop.

I didn't kill animals in the backyard. I've loved animals all my life and have had just about every animal you can have as pets. Chickens, dogs, cats, lizards, snakes, hamsters, gerbils, guinea pigs, everything. I like animals. So I was never into that, and I don't think anyone was even doing that when I was a kid. Most people have a misconception about animal sacrifices. The people that do that are voodoo religions like santeria. And no one comes down on that anyway. They've just lobbied for the right to kill goats and cats in public in churches, it's their religious freedom. If a satanist would have said that, all hell would have broken loose, but it's all right because these people are Catholic. If you go back to the history of the bible, Abraham was supposed to sacrifice his son to God.

Glenn Danzig
Danzig

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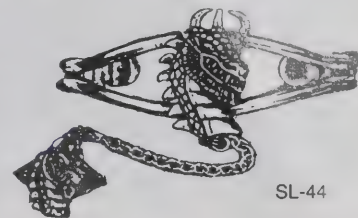


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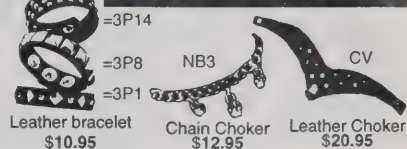
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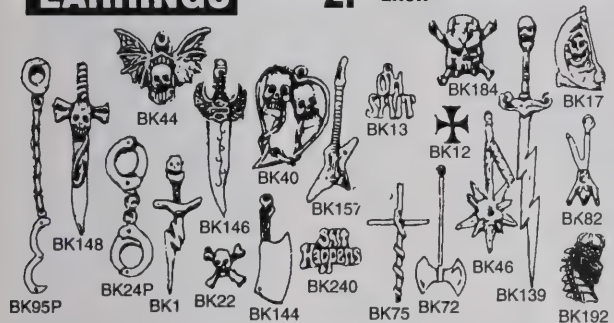
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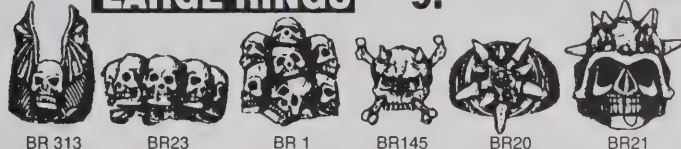
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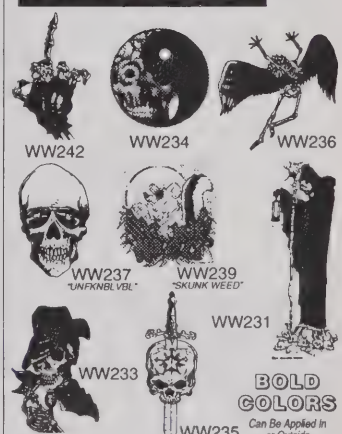
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SONG INDEX

78) NEGASONIC TEENAGE WARHEAD
79) NEVER AGAIN 82) THIS AIN'T A LOVE
SONG 89) PUT MY MONEY WHERE YOUR
MOUTH IS 92) MOLLY

COMPILED AND EDITED BY JENNIFER FUSCO

THE STORY BEHIND THE SONG

Our song of the month (or at least song title of the month) goes to Monster Magnet, for their *Negasonic Teenage Warhead*. The track is currently riding up the rock charts, boosting this band over seasoned commercial artists like Green Day and Soundgarden.

Originally, the song was written for a movie that didn't fare too well at the box office called **SFW** (**So F**king What**, in case you were wondering). The band was in the process of writing songs for their own album when those movie execs came calling. Monster Magnet's Dave Wyndorf supplied the producers with a big selection of songs— none of which they seemed to like. Since the band was in the middle of trying to get their record together, and since the movie company kept pressing them for something "more suited" to their needs, Wyndorf and co., needless to say, got a little testy at the delay and were on the verge of forgetting the whole thing. But Wyndorf finally decided to give them what they wanted— "a movie anthem." He took his frustrations out through the heavy riffs and scathing lyrics. "It's about everything from complaining about grunge rockers who complain about being in rock bands to me being on the road and completely delusional."

The title was somewhat of an accident. The word teenage came from media visions of teenagers killing each other. Warhead— well, that was just because Wyndorf liked the word. And you won't find negasonic in Webster's Dictionary. Wyndorf made it up 'cause it reminded him of the whole depressed artist-grunge scene. Sorry to disappoint you, but there's no hidden meaning, no global message.

The stories behind a couple of other hot picks... Rob Halford of Fight says of *Never Again*, "Time is a great healer but it should never let anything as horrible as the Nazi concentration camps be forgotten. The scars from those atrocities will never heal. When a society's weak and looking for leadership, it can be manipulated in terrible ways"... on a lighter note, Bon Jovi's first single from their latest album **These Days** has a more bluesy feel than what most fans are used to. *This Ain't A Love Song*, as you can tell from the title, is about a relationship gone bad. It was co-written by Richie Sambora, and Jon's pal, Desmond Child.



NEGASONIC TEENAGE WARHEAD

Recorded by MONSTER MAGNET

DAVE WYNDORF

Saw your face last night on the tube
Strong fine snake in a sucker's vacuum
15 clicks and it's time to say bye
15 trips and a love that won't die

Me and myself killed a world today
Me and myself got a world to save
Broadcast dead revolution don't pay
Strapped up freaks on the Lazarus plane

I can tell just by the climate and I can
tell just by the style
I was born and raised on Venus and I
might be here a while
'Cause every supersonic jerkoff who
plugs in to the game
Is just like ever sub-atomic genius who
just invented pain
I will deny you, I will deny you

Oh baby, I'm lazy, Oh baby introduce
me to God
Oh baby, I'm lazy, Oh baby set a place
for the dog
Shut me off, 'cause I've gone crazy with

this planet in my hands

I can tell just by the climate and I can
tell just by the style
I was born and raised on Venus and I
might be here a while
'Cause every supersonic jerkoff who
plugs in to the game
Is just like ever sub-atomic genius who
just invented pain
I will deny you, I will
deny you

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NEVER AGAIN

Recorded by FIGHT

ROB HALFORD
BRIAN TILSE
SCOTT TRAVIS

Mind's eye in darkness,
See how they run.
Fool's search for nothing
Stare at the sun.

See how they run
There's none for me
I, stand with you

Stare at the sun
We take them in
And, we turn the screw

Talk to the madmen
Fill them with lies
Now pay the piper
As honesty dies.

See how they run
There's none for me
I, stand with you

Stare at the sun
We take them in
And, we turn the screw

Never,
Never
Blood on your hands
Into quicksand

What's left to dream for,
This endless line
Ladders to nowhere
Blind lead the blind.

See how they run
There's none for me
I, stand with you

Stare at the sun
We take them in
And, we turn the screw

See how they run
Stare at the sun
Fill them with lies
As honesty dies.

Never,
Never

Blood on your hands
Into quicksand

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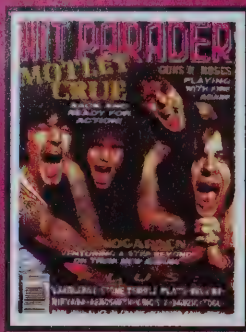
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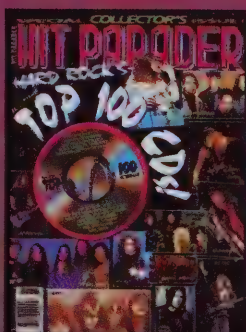
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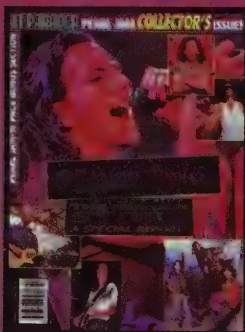
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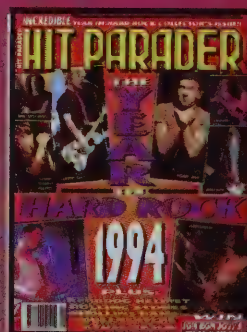
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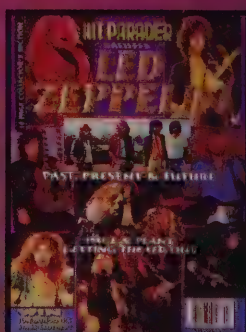
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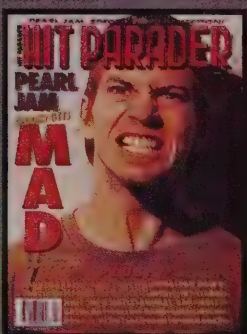
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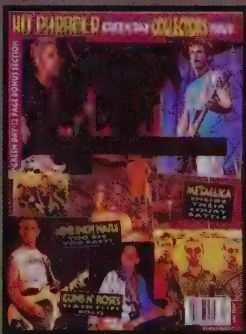
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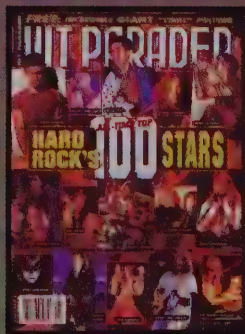
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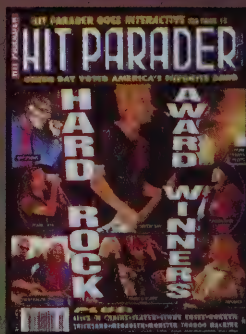
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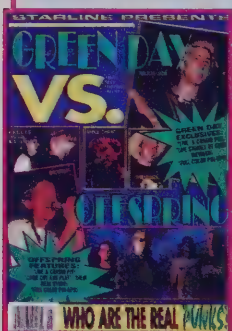
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DESMOND CHILD

I should have seen it coming when the
roses died
Should have seen the end of summer in
your eyes
I should have listened when you said
good night
You really meant good bye

Baby, ain't it funny how you never ever
learn to fall
You're really on your knees, when you
think you're standing tall
But only fools are "know-it-alls" and I
played that fool for you

I cried and I cried
There were nights that I died for you baby
I tried and I tried to deny that your love
drove me crazy, baby

CHORUS:
If the love that I got for you is gone, if the
river I cried ain't that long
Then I'm wrong, yeah I'm wrong, this
ain't a love song

Baby, I thought you and me would stand
the test of time
Like we got away with the perfect crime
but, we were just a legend in my mind
I guess that I was blind
Remember those nights dancing at the
masquerade, the clowns wore smiles
That wouldn't fade
You and I were the renegades, some
things never change

It made me so mad 'cause I wanted it
bad for us baby
Now it's so sad that whatever we had,
ain't worth saving
If the love that I got for you is gone, if the
river I cried ain't that long
Then I'm wrong, yes I'm wrong, this ain't
a love song

CHORUS:
If the pain that I'm feeling so strong, is
the reason that I'm holding on
Then I'm wrong, yeah I'm wrong, this
ain't a love song

I cried and I cried
There were nights that I died for you baby
I tried and I tried to deny that your love
drove me crazy

CHORUS:
If the love that I got for you is gone, if the
river I cried ain't that long
Then I'm wrong, yes I'm wrong, this ain't
a love song

CHORUS:
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1138 SLAYER Cross Swords
1140 SOUNDGARDEN Logo
1142 STEVE RAY VAUGHAN Logo
1146 VAN HALEN Logo
1161 WOODSTOCK 94 Logo

8 x 10 COLOR PHOTOS \$7.50

1128 AEROSMITH Steve Live Singing
1129 ALICE IN CHAINS Layne Profile
1160 BON JOVI Jon & Richie Live
1162 D. LEPPARD Erol Giving Salute
1166 GREEN DAY Big Singing Live
1168 GREEN DAY The Working Guitars
1173 GNR At Pointing To Heaven Door
1310 GNR Slash Live w/Guitar
1644 HOLE Courtney Playing Guitar
1648 KISS Paul Gene & Ace Sauting
1382 LEO ZEPPELIN Original Zeppelin
1422 METALLICA Jim & Kirk Live
1072 METALLICA Live Logo
1422 METALLICA Jim Holding Guitar
1426 MINISTRY Jorgensen & Baker
1640 NINE INCH NAILS Trent Singing
1642 N. I. NAILS Trent w/Log Up Pose
1445 OZZY OSBOURNE Live Singing
1457 PEARL JAM Eddie & Jeff Live
1463 P. J. Eddie Starring At Crowd
1487 PINK FLOYD Roger Closeup
1489 PINK FLOYD Roger Singing
1501 R.H.C. PEPPERS Group Live
1529 R.A. MACHINE Jack Holding Mic
1318 RAMONES Group Live
1569 SEX PISTOLS Johnny Live
1700 SOUNDGARDEN Chris Singing
1082 STEVE RAY VAUGHAN Live
1579 S.T. PILOTS Steve Singing
1580 S. TENDENCIES Mike Closeup
1628 VAN HALEN Group Taking Bow

DECAL MAGIC \$3

Static Cling 6" x 6" Window Decal Glowing Colors

4111 BEASTIE BOYS Dragon
4112 DANZIG 4th Logo
4107 GREEN DAY Doogie Bombs
4108 GREEN DAY Chef Dog
4109 GREEN DAY History Bio
4103 G. N. ROSES Bloody Logo
4104 LIVE Throwing Copper
4023 MEGADETH Vic To Hell
4092 METALLICA Executioner
4091 METALLICA Hellfield Design
4094 METALLICA Puppets
4015 METALLICA Sad But True
4039 M.R.H. CHILI PEPPERS Arm
4025 NIRVANA Never Mind
4022 OFFSPRING Smash
4061 PANTERA Purple Photo
4095 PINK FLOYD Division Bell
4078 PRIMUS Pork Soda
4032 R. H. CHILI PEPPERS Logo
4016 RANCID Caution
4114 SLAYER Blooded Arm
4044 SOUNDGARDEN Badmotor
4088 S. T. TEMPLE PILOTS Logo
4099 W. ZOMBIE Lasez Oroisito

ALL OVER PRINT T-SHIRTS \$20

Specify L, XL - Designs That Cover Front, Back & Sides

3979 AC/DC Collage
5005 AEROSMITH Jumble
5106 C. CORPSE Best Of Collage
5171 DOORS Leppard's Photo
4098 GUNS 'N' ROSES Big Gun & Rose
5081 JIMI HENDRIX Woodstock Photo
3429 KISS 4 Faces Makeup
5380 LEO ZEPPELIN Striped Symbols
5467 MEGADETH Megamachine
4138 METALLICA Ring Masters
4916 NIRVANA Heart Shape Box
4945 OZZY OSBOURNE Photo Montage
5415 PAGE/PLANT Pattern & Zoso
4597 PANTERA Blue Collage
4630 PANTERA Drizzling Logo
4296 PINK FLOYD Burning Wheel
4993 PINK FLOYD Screaming Head
4956 PRIMUS Fish
5375 SEPULTURA 4 Faces/Logo
5225 R. STONES Voodoo Lounge Woman
3980 R. H. CHILI PEPPERS Hanky
4619 SLAYER Demons
5473 SLAYER Devine Intervention
5226 SOUNDGARDEN Blurry Photo
5303 SOUNDGARDEN Astronomy
4404 S. RAY VAUGHAN Scribble Photo

DENIM JEAN JACKETS \$89.95

Rugged With Embroidered Left Chest Logos

1009 G. N. R. Blue/Denim/Roses Logo
1010 LIVE Blue/Denim/White Text Logo
1011 PINK FLOYD Blue/Denim/Symbols
1013 SLAYER Bik Denim/White Text Logo
1012 SOUNDGARDEN Bik Denim/Logo
1014 S. RAY VAUGHAN Bik Denim/Logo

BACKSTAGE PASSES \$10

Collectors Item - Actual Passes Leftover From Past Concerts

1806 AEROSMITH Get A Grip
1807 BAD RELIGION Ravens
1449 BLACK SABBATH With Van Halen
1695 DANZIG Don't Like It '89 Guest
1809 GREEN DAY Caters
1782 GUNS 'N' ROSES Illusions Tour
1699 IRON MAIDEN 32 Fear Of The Dark
1673 JIMI HENDRIX Hall Of Fame
1077 KISS Spring '75 Tour
1089 LEO ZEPPELIN Knebworth '79
1116 LIVE Local Rock '88
1297 MEGADETH Peace Sells
1640 METALLICA In Snake Pit
1704 METALLICA Stadium Tour '92
1403 MISFITS Press Pass
1813 NINE INCH NAILS Lyrics
1121 NIRVANA Security Pass
1101 OZZY OSBOURNE Don't Like It '89 Guest
1814 J. JAM Local Dev's Head
1722 PEARL JAM Working Person's
1819 PINK FLOYD Stone Heads '94
1723 Primus Staff
1303 RAMONES Runaways
1816 SEPULTURA Chaos World Tour
1716 LIVE Local Rock '88
1725 SOUNDGARDEN Crew Pass
1448 S. RAY VAUGHAN Live Alive '86
1166 VAN HALEN '78 World Tour

LONG SLEEVE T-SHIRTS L, XL \$21

1039 AEROSMITH Logo
1165 ALICE IN CHAINS Star/Flies
1202 BEASTIE BOYS In Communication
1262 BIOHAZARD Kid With Gun
1266 BLACK CROWES Left Chest Crow
1202 BON JOVI Crossroads Lp Cover
1213 CANDLEBOX Blazing Sun
1178 C. CORPSE The Bleeding
1163 CARCASS Descending The Insalubrious
1211 DANZIG Y Yang
1259 DECIDE Pentahouse
1027 DEF LEPPARD Target
1117 DINOSAUR JR. Dino At Table
1180 ENTOMBED Left Hand Path
1124 FUGAZI Not A Fugaz
1196 GREEN DAY Kerpunk
1408 HELMET Target
1106 JIMI HENDRIX B & W Photo
1191 LEO ZEPPELIN Earth Rhythms

WOVEN PATCHES \$3

Imported From U.K.

1380 AEROSMITH Get A Grip
1351 ALICE IN CHAINS Drift
1373 BAD RELIGION Recipe For Hate
1432 BIOHAZARD Kid W/ Gas Mask
1432 CANNIBAL CORPSE Bleeding
1412 DANZIG Skull With Cross
1259 DECIDE Logo
1221 G. N. ROSES Barbed Wire Skull
1118 KISS Destroyer
1284 LEO ZEPPELIN Remasters/Cover
1400 MEGADETH Vice Bones/Chains
1083 METALLICA Alcoholica
1414 METALLICA Hellfield Design
1086 METALLICA Lightning
1159 METALLICA Puppets
1379 MORBID ANGEL 1st Lp Cover
1395 NINE INCH NAILS Con. Lp Cover
1390 NINE INCH NAILS Logo
1313 NIRVANA Happy Face
1402 NIRVANA Kurt Is Dead Portrait
1381 NIRVANA Nevermind
1424 OBITUARY World Demise
1418 PANTERA Flame Logo/Pot Leaf
1311 PANTERA Vulgar Display
1329 PRIMUS Pork Soda
1372 RAMONES Logo
1430 R. H. MACHINE Red Fist
1370 R. H. MACHINE Man In Smoke
1334 R. H. C. PEPPERS Sport Logo
1376 SEPULTURA Chaos A.D.
1302 SLAYER Crossed Swords
1436 SOUNDGARDEN Flower/Logo
1421 STONE TEMPLE PILOTS Logo
1371 TENDENCIES Mona Lisa
1420 TOOL Toot Wrench

SILK FLAGS \$12

Huge 4' x 4' In Size

5106 AEROSMITH Aerolone One
1424 BEASTIE BOYS Check Your Head
1262 BIOHAZARD Kid With Gun
1164 DOORS Jim Morrison
5077 G. N. ROSES Flag & Skull
5097 JIMI HENDRIX With Guitar
5023 KISS Faces With Makeup
1120 LEO ZEPPELIN Four Faces
5075 METALLICA 4 Faces
1113 METALLICA Ride The Lightning
5128 NIRVANA Kurt Cobain Death Cert
1217 NIRVANA Kurt Cobain Memorial
1323 PAGE/PLANT Zoso With Feather
1164 PANTERA Jim Morrison
5085 PINK FLOYD Dark Side
1156 PRIMUS Group
5020 RUSH Star With Man
1120 SLAYER Devine Intervention
5119 TOOL Big Wrench
1133 WEEZER Logo/Rock Music

BASEBALL CAPS \$15

Embroidered Logos & Designs

1032 AEROSMITH Get A Grip
1119 ALICE IN CHAINS Logo
1288 BAD RELIGION Logo
1212 BEASTIE BOYS Logo
1529 R.A. MACHINE Jack Holding Mic
1318 RAMONES Group Live
1569 SEX PISTOLS Johnny Live
1700 SOUNDGARDEN Chris Singing
1082 STEVE RAY VAUGHAN Live
1579 S.T. PILOTS Steve Singing
1580 S. TENDENCIES Mike Closeup
1628 VAN HALEN Group Taking Bow
1066 JIMI HENDRIX Logo
1009 KISS Logo
1298 MARILYN MANSION Logo
1016 MEGADETH Logo
1012 METALLICA Logo
1125 MINISTRY Logo
1259 NIRVANA Cobain '67-94
1091 NIRVANA Logo
1282 NINE INCH NAILS Insect
1096 OBITUARY Logo
1226 OFFSPRING Logo
1118 PANTERA Logo
1090 PEARL JAM Logo
1021 PINK FLOYD Logo
1105 RAMONES Logo
1232 RANCID Mohawk Guy
1181 R. A. MACHINE Logo
1062 SEPULTURA Logo
1151 SLAYER Logo
1174 S. PUMPKINS Heart Logo
1484 SOUNDGARDEN Logo
1062 SEPULTURA Tribal S
1161 S. T. PILOTS Logo
1040 S. TENDENCIES Logo
1180 TOOL Logo
1286 VAN HALEN VH Logo

8x10 PROMO GLOSSIES \$5

Used to Promote Bands

1004 AEROSMITH Group Sitting
1780 A. IN CHAINS Grp Against Fence
1785 S. SABRIN Grp Standing
1496 DANZIG Group On Steps
1199 DEF LEPPARD Group Outside
1793 DINOSAUR JR. Group Posed
2118 GREEN DAY Leaning Against Toilet
2119 GREEN DAY Group By Toilet
1712 GUNS 'N' ROSES Axl, Slash & Duff
1200 JIMI HENDRIX Live With Guitar
1580 KISS 4 Pictures 1974
1185 LEO ZEPPELIN Group By Plane
1660 MADONNA Shorts Topless
1660 MEGADETH Group
1365 METALLICA 4 Pictures
1899 PEARL JAM Eddie Vadder Live
1810 PEARL JAM Eddie Vadder Live
1989 PINK FLOYD Division Tour Group
1814 PRIMUS Group Outside
1821 RAGE AGAINST MACHINE Group
1785 S. SABRIN Grp Standing
1535 RAMONES By Graffiti Wall
1298 RANCID Roadside Live/Guitar
1631 SAM FOX 3 Topless Pics
1993 SEPULTURA In Front Of Castle
1770 SLAYER Group With Sunglasses
1992 S. PUMPKINS Studio Pose
1829 SONIC YOUTH Group Posed
1660 SOUNDGARDEN Group Posed
1712 STONE TEMPLE PILOTS Group
1643 S. RAY VAUGHAN 4 Solo Shots
1835 TOOL Group Posed
1438 VAN HALEN 4 Pics Live

FULL COLOR POSTERS \$6.50

6484 AEROSMITH Group
6543 ALICE IN CHAINS Fly
6564 ALICE IN CHAINS Jar Of Flies
6578 BEASTIE BOYS Group Pointing
6562 BLACK CROWES Pot Collage
6439 C. CORPSE Tomb Of The Multitaded
6587 DANZIG Glen With Wings
6426 DEF LEPPARD Live
6566 GREEN DAY Doogie Bombs
6573 GREEN DAY Logo
6512 GUNS 'N' ROSES Spaghetti Incident
6553 GWAR Brood & Guts Group
6519 IRON MAIDEN Eddie As D
6385 JIMI HENDRIX Burning Guitar
6549 LEO ZEPPELIN Group In Zoso
6605 LIVE Group Posed
6452 MADONNA Nude Pose
6599 MEGADETH Father Vic
6344 METALLICA 4 Faces
6367 METALLICA Agnail Ward
6586 METALLICA In Inside You
6401 METALLICA Sad But True
6392 METALLICA Stage Collage
6443 MINISTRY Group
6602 NINE INCH NAILS Downward Spiral
6498 NIRVANA Group
6583 NIRVANA In Utero
6558 NIRVANA Kurt Cobain Playing Guitar
6413 OBITUARY The End Complete
6575 OFFSPRING Group
6070 OZZY OSBOURNE On Toilet
6606 PANTERA Far Beyond Driven
6565 PANTERA Far Beyond Driven Photo
6397 PEARL JAM Live
6541 PINK FLOYD Division Bell
6501 PRIMUS Pork Soda
6510 RAGE AGAINST MACHINE Live
6588 RANCID Group In Car
6488 R. H. CHILI PEPPERS Neon Faces
6567 ROLLING STONES Voodoo Group
6357 SAM FOX Swimsuit/Topless
6571 SEPULTURA Chaos A.D.
6472 SEX PISTOLS "K" Forever
6517 SLAYER Rockstar Skull
6547 SMASHING PUMPKINS Samesee Cd
6557 SOUNDGARDEN 92 Working Person's
6351 STEVE RAY VAUGHAN Portrait
6572 S.T. TEMPLE PILOTS Dragon Boy
6499 STONE TEMPLE PILOTS Group
6463 SUICIDAL TENDENCIES Portrait

NECKLACES \$11

1217 AEROSMITH Wings
1217 BEASTIE BOYS Logo
1246 BIOHAZARD Logo
1002 BLACK SABBATH Cross
1198 CANNIBAL CORPSE Logo
1242 DANZIG Skull - Demonsweat
1146 DECIDE Demon
1247 DEF LEPPARD Logo
1245 GREEN DAY Logo
1207 G. N. ROSES Flag Skull
1184 G. N. ROSES Chalk On Gun
1171 GUNS 'N' ROSES Topless
1125 GWAR Logo
1116 JIMI HENDRIX Logo
1105 KISS Logo
1018 LEO ZEPPELIN Swan Song
1259 OFFSPRING Skeleton
1408 OZZY OSBOURNE Logo
1236 MEGADETH Conductor/Vic
1138 METALLICA Sad But True
1123 METALLICA Logo
1224 NIRVANA Logo
1165 OBITUARY The End
1242 PANTERA Far Beyond Driven
1248 PINK FLOYD Stained Heads
1228 PRIMUS Pork Soda
1162 R. H. CHILI PEPPERS Logo
1112 RUSH Star With Man
1062 SEPULTURA Tribal S
1094 SLAYER Crossed Swords
1247 SOUNDGARDEN Logo
1115 S. TENDENCIES Logo

BACK PATCHES \$9

Covers Entire Back Of Jacket!

1354 AEROSMITH Get A Grip
1352 A. IN CHAINS Rooster
1409 BIOHAZARD State Of Mind Address
1336 CANNIBAL CORPSE World Of Multitaded
1365 DANZIG Thrill - Demonsweat
1247 DECIDE Medallion
1221 GUNS 'N' ROSES Barbed Wire Skull
1330 GUNS 'N' ROSES Flag & Skull
1391 IRON MAIDEN Eddie As A D
1361 JIMI HENDRIX Sweet Angel
1195 LEO ZEPPELIN Wheelhead
1402 MACHINE Head
1388 MEGADETH Nuclear Explosion
1412 METALLICA Birth School
1399 METALLICA Hellfield Design
1210 METALLICA Ride The Lightning
1211 METALLICA Metal Up Your Ass
1353 MORBID ANGEL Covenant
1383 NIRVANA Kurt Cobain Portrait
1413 NIRVANA Smiley Face
1404 OBITUARY World Demise
1410 PANTERA Far Beyond Driven
1392 PANTERA Flame Logo With Pot Leaf
1276 PRIMUS Flag Circle
1397 RAGE AGAINST MACHINE Red Fist
1344 RAMONES Mondo Bizarro
1406 SEPULTURA Chaos A.D.
1253 SLAYER Crucified Wheel
1357 STONE TEMPLE PILOTS Logo
1237 SUICIDAL TENDENCIES Feel Like Shit
1403 TYPE O NEGATIVE Hammergrape

EMBROIDERED TEE-SHIRTS \$20

All Designs Are Embroidered XL, L

1082 AC/DC Devil W/Big Gun
1096 ALICE IN CHAINS Logo
1164 ANTHRAX Sound Of White Noise
1087 BLACK SABBATH Logo
1117 BON JOVI Logo
1105 DINOSAUR JR. Logo
1109 FISHBONE Give A Monkey Brain
1102 G. N. ROSES Use Suicide Logo
1088 HELMET Logo
1080 MEGADETH Vic
1094 PINK FLOYD Double Image
1114 PINK FLOYD Floating Pig
1087 ROLLING STONES Logo
1151 SLAYER Cross
1092 SOUNDGARDEN Logo
1124 SOUNDGARDEN Superunknown
1106 S. R. VAUGHAN Red Figure/Logo
1105 VAN HALEN Logo

FULL COLOR STICKERS \$2

1354 ALICE IN CHAINS Logo
1352 BEASTIE BOYS Dragon
1388 BIOHAZARD Logo
1493 DANZIG Skull
1498 GREEN DAY Collision W/Logo
1502 MARILYN MANSION Logo
1520 METALLICA Flaming Skull
1381 NINE INCH NAILS Logo
1483 NIRVANA Kurt Cobain Tribute
1536 OFFSPRING Smash Lp Cover
1470 PANTERA Photo
1377 PEARL JAM Stick Figure
1437 R. AGAINST MACHINE Logo
1136 RAMONES Logo
1369 SLAYER Ed Skull
1474 SMASHING PUMPKINS Star
1477 S. T. PILOTS Group/Heart
1440 TOOL Logo

TOUR PHOTO ALBUMS \$20

With Vinyl Binder & Embossed Logo Contains 16 Full Color Photos Very Rare...

1108 A. IN CHAINS
1102 BON JOVI
1109 GUNS 'N' ROSES
1105 KISS New
1107 RUSH
1103 MADONNA
1114 METALLICA
1106 PEARL JAM
1101 QUEEN
1107 RUSH
1498 GUNS 'N' ROSES Illusions Tour '93
1462 METALLICA Damaged Justice
1443 PINK FLOYD World Tour '87
1032 VAN HALEN Out2

TOUR BOOKS \$17.50

1498 GUNS 'N' ROSES Illusions Tour '93
1462 METALLICA Damaged Justice
1443 PINK FLOYD World Tour '87
1032 VAN HALEN Out2

BOXER SHORTS \$15

Colorful Shorts Specify Size S, M, L

1571 AC/DC Devil Logo All Over
1580 AC/DC Flames All Over
1581 ALLMAN BROTHERS Mushroom
1582 B.C. JOVI Keep The Faith
1582 C.O.C. Logo All Over
1570 FISHBONE Fish Logo All Over
1580 GRATEFUL DEAD Spiral Bears All Over
1582 GUNS 'N' ROSES Large Blood Logo
1584 LEMONHEADS Happy Cow
1540 MEGADETH Hanged Symbol All Over
1572 METALLICA Garopale All Over
1510 MOTLEY CREW Decade Logo
1585 PINK FLOYD Dark Side
1586 SOUNDGARDEN Circle Logo
1550 TESTAMENT Logo

ROADIE LAMINATED PASSES \$15

Actual Passes - Roadie Name At Post Concert

1547 ALICE IN CHAINS
1580 BLACK SABBATH
1402 DANZIG Guest Pass
1478 DEF LEPPARD Adrenaline '93
1511 DREAM THEATER Logo
1364 G. N. ROSES Metallica Stage
1497 HELMET Mean Time 92
1113 JIMI HENDRIX Hall Of Fame
1454 KISS Revenge World Tour '92
1086 LEO ZEPPELIN U.S. 1977
1231 LYNARD SKYNYRD Tribute Tour
1498 LEMONHEADS '92 Working Person's
1456 LOLLAPALOOZA '92 Pearl Jam Crew
1499 MEGADETH Countdown Vn
1300 METALLICA Ride The Lightning Tour
1426 METALLICA Master Of Puppets Tour
1547 ALICE IN CHAINS
1580 BLACK SABBATH
1402 DANZIG Guest Pass
1478 DEF LEPPARD Adrenaline '93
1511 DREAM THEATER Logo
1364 G. N. ROSES Metallica Stage
1497 HELMET Mean Time 92
1113 JIMI HENDRIX Hall Of Fame
1454 KISS Revenge World Tour '92
1086 LEO ZEPPELIN U.S. 1977
1231 LYNARD SKYNYRD Tribute Tour
1498 LEMONHEADS '92 Working Person's
1456 LOLLAPALOOZA '92 Pearl Jam Crew
1499 MEGADETH Countdown Vn
1300 METALLICA Ride The Lightning Tour
1426 METALLICA Master Of Puppets Tour

WATCHES \$35

Swiss Army Face With Bike Chain Band

1584 AC/DC Red & Yellow Logo
1585 ALICE IN CHAINS Subway Logo
1575 ANTHRAX Red Name Logo
1565 BIOHAZARD White Name Logo
1566 BON JOVI Crossroads
1567 FAITH NO MORE Star Logo
1576 GUNS 'N' ROSES Bloody Logo
1581 MACHINE Head Yellow & Grey Name Logo
1568 MEGADETH Name Logo
1569 MOTLEY CRUE Scratchy Logo
1577 MOTORHEAD White Logo
1570 PANTERA Pot Leaf
1571 PINK FLOYD The Wall
1582 RAMONES Red Name Logo
1572 RUSH Man With Star
1583 SEPULTURA Tribal "S"
1578 SLAYER Red Name Logo
1573 SOUNDGARDEN Black Hole Sun
1579 TOOL White Name Logo
1584 TYPE O NEGATIVE Green Gear Logo
1574 VAN HALEN VH Logo

WOOL CAPS \$19

Baseball Style

1000 AC/DC Logo
1032 ALICE IN CHAINS Fly
1060 BIOHAZARD Smiley Symbol
1008 BON JOVI Crossroads
1004 MARILYN MANSION Sng Df "K"
1034 MEGADETH Red M Logo
1055 METALLICA Metallica
1016 NINE INCH NAILS Broken & Fixed
1028 NIRVANA Kurt Cobain
1035 OFFSPRING Logo
1041 R. A. MACHINE Logo
1042 RANCID Logo
1005 SLAYER Logo/Bloody Swrd
1007 SONIC YOUTH Angry Dory
1066 SOUNDGARDEN Vn Logo
1037 STONE TEMPLE PILOTS Logo
1019 TOOL Logo/Black/Black Brush
1031 VAN HALEN Brushed Logo
1017 WHITE ZOMBIE Logo

BUTTONS \$.75 Cents Each

Number Of Different Styles Available For Each Group Indicated

1147 ALICE IN CHAINS 8 Styles
1172 BEASTIE BOYS 6 Styles
1212 DANZIG 2 Styles
1208 GREEN DAY 4 Styles
1098 GUNS 'N' ROSES 32 Styles
1076 JIMI HENDRIX 30 Styles
1016 KISS Makeup 75 Styles
1066 MEGADETH 20 Styles
1019 METALLICA 75 Styles
1102 MISFITS 18 Styles
1140 N. INCH NAILS 10 Styles
1143 NIRVANA 13 Styles
1209 OFFSPRING 3 Styles
1149 PANTERA 5 Styles
1145 PEARL JAM 10 Styles
1046 PINK FLOYD 22 Styles
1138 SEPULTURA 5 Styles
1076 SLAYER 22 Styles
1161 S. PUMPKINS 5 Styles
1155 SOUNDGARDEN 8 Styles
1033 VAN HALEN 30 Styles

EMBROIDERED PATCHES \$3.50

1199 AEROSMITH Wings
1256 ALICE IN CHAINS Logo
1501 BEASTIE BOYS Logo
1485 BIOHAZARD Logo
1352 BUSH Logo
1238 CANDLEBOX Logo
1516 CANNIBAL CORPSE Logo
1255 DANZIG Logo
1541 DECIDE Logo
1490 DINOSAUR JR. Logo
1486 FUGAZI Logo
1912 GREEN DAY Logo
1524 GUNS 'N' ROSES Doogie Logo
1456 HELMET Logo
1527 HOLE Logo
1509 JIMI HENDRIX Logo
1491 KISS Logo
1530 MARILYN MANSION Logo
1024 MEGADETH Logo
1027 METALLICA Justice
1028 METALLICA Puppets
1212 METALLICA Splash Logo
1453 MINISTRY Skulls
1513 MISFITS Skulls
1254 NINE INCH NAILS Logo
1476 NIRVANA Happy Face
1511 NIRVANA Cobain '67 - 94
1243 NIRVANA Logo
1249 OBITUARY Logo
1253 PANTERA Logo
1242 PEARL JAM Logo
1241 PEARL JAM Stick Figure
1176 PINK FLOYD Logo
1512 RANCID Logo
1499 R. AGAINST MACHINE Logo
1247 R. H. CHILI PEPPERS Poison
1252 SEPULTURA Logo
1038 SLAYER Logo
1491 SMASHING PUMPKINS Logo
1491 SONIC YOUTH Logo
1231 SOUNDGARDEN Logo
1353 SPONGE Logo
1480 STONE TEMPLE PILOTS Logo
1212 SUICIDAL TENDENCIES Logo
1495 TOOL Logo

AUTHENTIC PRESS KITS \$18

Used To Promote The Bands, Contains Bio, Photo & Backstage Pass

1067 AEROSMITH Get A Grip
1170 A. IN CHAINS '92 History Photo
1172 BLACK SABBATH '92 Dehumanizer
1115 DANZIG 1988 Bio, Photo
1005 DEF LEPPARD Adrenaline '93
1173 DOORS Rolling Stone Interview
1248 PEARL JAM 31 Bio, With Itinerary
1275 P. FLOYD Division Bell Bio/Photo
1117 PRIMUS '93 Pork Soda Bio, Photo
1153 QUEEN '80 The Game Discography
1238 METALLICA Live Shit Bio
1175 MINISTRY '90 Don't Shove
1241 NINE INCH NAILS '92 Broken
1242 NIRVANA '91 Never Mind
1089 O. OSBOURNE Bio, Photo
1195 PANTERA '91 Bio, Photo
1246 PEARL JAM 31 Bio, With Itinerary
1275 P. FLOYD Division Bell Bio/Photo
1117 PRIMUS '93 Pork Soda Bio, Photo
1153 QUEEN '80 The Game Discography

HANGING AIR FRESHENERS \$4

Variety Of Scents

1036 BEASTIE BOYS Logo
1038 DANZIG Logo/Skull
1031 GREEN DAY Doogie Bombs
1039 HOLE Logo
1030 METALLICA Splash Logo
1038 NINE INCH NAILS NAIL Logo
1034 NIRVANA Cobain Tribute
1029 NIRVANA Smiley Face Logo
1040 OFFSPRING Smash
1047 PANTERA Logo
1027 PEARL JAM Shroom Logo
1025 R. A. MACHINE Text Logo
1037 S. PUMPKINS Logo
1032 SOUNDGARDEN Logo
1038 S. TEMPLE PILOTS Logo
1045 TOOL Wrench

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Rock RARE COMPACT DISCS Metal

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DONNIE PURNELL
STEVE WHITEMAN

Ooh I'm gonna play the horses, play the lottery
Spin the wheel of fortune, baby won't you spin with me
Goin' down to Las Vegas, Atlantic City here I come
Dealer knows your dealin' blows and babe we're gonna have some fun

Workin' for love, that's your biz
Gonna put my money where your mouth is

Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you— I'll make a bet on you
Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you
I'll make a bet on you

Lady Luck looks so pretty, Lady Luck looks so fine
Red hot lips of an angel, sendin' chills down my spine
Hit ya right in the kisser, takes my breath away
Seen' stars sends me to Mars, ooh I'm gonna pay to play

Workin' for love, that's your biz
Gonna put my money where your mouth is

Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you— I'll make a bet on you
Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you
I'll make a bet on you
(It's a business doin' pleasure with ya!)

Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you— I'll make a bet on you
Put my money where your mouth is— put my money where your mouth is
I'll make a bet on you
I'll make a bet on you

Put my money where your mouth is— I'll make a bet on you
Put my money where your mouth is— I'll make a bet on you
Put my money where your mouth is— I'll make a bet on you
I'll make a bet on you
I'll make a bet on you— I'll make a bet on you

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MOLLY

Recorded by SPONGE

SPONGE

I see you naked in the bath
Cigarette stains on your hands
Wilted flowers in a vase
And I ask how are you

I see your lipstick on your glass
And I think you're drunk and start to laugh
And I find your note the letters ran
And it said I loved you

Don't ask why

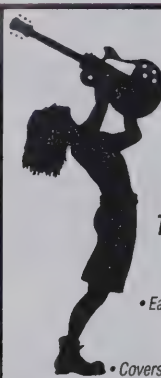
Sixteen candles down the drain

I watch you passed out for a while
I touch your face you start to smile
And on your note is my reply
I wish I loved you

Don't ask why
Sixteen candles down the drain

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GEARING UP

There's an underlying truth that quietly seems to permeate the music business. That truth seems to be that the bigger the star, the smaller the attitude. Take a band like Van Halen. Ed, Alex, Michael Anthony and Sammy Hagar sold close to 70 million records, and they are the most successful band in the history of Warner Bros. Records. But get one on one with Alex Van Halen and he's just one of the boys—no pretense, no attitude, just an all around good guy... as well as one of the most influential drummers of our generation.

Hit Parader: You've got a very clean stage set for the **Balance** tour. Any particular reason?

Alex Van Halen: The idea behind Van Halen has always been that the focus is on the band. Sure, we have all the bells and whistles this time out. We are carrying the largest lighting and sound that we can get. It's not for the purpose of being big. One of the aspects that people don't know about is that we usually carry one-and-a-half times the sound that's recommended for a certain building. That way you get a purer, cleaner sound. But that's something you don't see, it's a hidden cost, if you will. It's more important that it sounds as good as possible than to have a lighting rig that looks like it was made in Mars.

HP: You've always had the biggest drum set in rock and roll... always. This tour, you're using a real stripped down kit, why the change?

AVH: It started, when we did a video for the song *Poundcake*. When we're in the studio and we're making a record, I usually use about 10 different drum kits, whatever works for the song. *Poundcake* was a very straight forward, simple, song. It reminded me of old Led Zeppelin. John Bonham used an old drum kit, and that's all I really needed. We made that video during the last tour, and I couldn't get the kits that I had on tour, so Ludwig sent out a small, 4-piece drum kit. During the shoot, Ed looked back and said, "Hey, I can see you. Why don't you take this on tour?" and I said, "Alright, fine."

HP: How does the small kit change things?

AVH: It doesn't really change much of anything, it just feels a little more stripped down the first couple of times that you play it. After that you get used to it really quickly.

HP: Do you ever use acoustic drums to trigger anything electronic?

AVH: I went through the electronic drum trip back in '86, when we recorded **5150**. I was a big fan of Bill Bruford and he got into that. We were recording at Ed's studio, which at the time was very small, so the problem of isolation was always there. When we record, we play together as a band. We don't piece the

TECH TALK

BY JODI SUMMERS

stuff together. The bass would bleed into the drums and it made it very difficult to get a decent sound and control things. So I figured, "Hey, let me try these electronic things because they go straight into the board and there is no ambient sound that can get in." So it really made recording much easier. And it kind of developed a sound of its own. I listen back to **5150** and it's a very unique sounding record. The songs were great and the energy level at the time was unbelievable. And the unique color of those drums—I don't know. It has charm.

5150 was basically a live record. We played a song once, and either it went on tape or it didn't. It was very loose, but because the

energy level was so high, we were all jacked up. It was one of those unseen, undefinable things that add a certain color or flavor to a record.

HP: Do you still practice your drums?

AVH: Oh yeah. I play mostly rudimental stuff, and I listen to everybody, but I play my own thing, I don't play along with records.

HP: When you were a kid, what songs did you jam to?

AVH: Cream, and — I'm going to go back a ways— there's a song called *Hurdy Gurdy Man* by Donovan. I just loved the drum part of that song. It was simple enough for me to be able to play, yet it was very powerful. I didn't find out until years later that John Bonham played the drums on it. I was a big fan of him, Ginger Baker and Keith Moon.

HP: What's the first drum solo that you remember?

AVH: Toad, from the Fresh Cream record. I thought that was the most unique. Finally, the drums were making music. It was not a drum solo to see how fast somebody could go, or to look at the flash of this drummer. To me, the polyrhythmic stuff, how he shifted the beat around, was very musical. I was very, very impressed. Ginger Baker had such a relaxed style about his playing—it flowed.

To me, drums are the most contradictory instrument that exists, because the idea is that you try to play as smooth as possible. That goes against the very nature of what you're doing— which is small, staccato hits— there's no sustain on the drum except for reverb. To try to make it smooth is a very unique quality about drums.

HP: What was the first album you bought?

AVH: It was either the Ventures, if you

remember them, or the Beatles. You have to remember, Ed and I have been playing together since we were about six years old. When we actually settled into the groove of "I'll play drums, Ed, you play guitar," the idea was for you to pick records that you could play. Beatles records lent themselves to that because of the instrumentation, and because the guitar parts are simple enough to where you didn't need to be able to play the way Ed does now to be able to do that stuff. Our biggest disappointment was when the Beatles came out with **Sgt. Pepper**, because we could no longer do their stuff. They couldn't either, they didn't go on tour anymore.

HP: What's it like playing with your brother?

AVH: To us it's not work. Anybody who plays an instrument is trying to find some sort of fulfillment, and at the same time share it with other people. I remember the first time when

somebody on record played the hammer technique that Ed is known for bringing to the forefront.

Ed was offended. He said,

"Hey, those guys are ripping me off!" The more people started doing it. We talked about it, and I said, "You know, Ed, this is really what music is about. You come up with something, and other people take it and see what happens with it. They're doing it as a compliment." So it was kind of nice.

HP: Ever feel like you're living in his shadow?

AVH: No. I think it's the nature of my instrument. What goes on behind the scenes in the studio is a different story. Edward is probably one of the most giving musicians I've ever played with. Ed doesn't carry it like "I'm better than you." It's just part of him. When you're playing, you're really stripped of everything, it's just you and your instrument. How does the music move you? How does it affect you emotionally? The chemistry that exists between the four of us makes this band. If you were to replace anybody, it would be a totally different vibe. To me it's not the matter of being in a shadow or not being a shadow, we just all do our thing and that's that.

HP: Since the days of John Bonham and Keith Moon, there's been a rumor going around that drummers are crazy, is it true?

AVH: From my perspective, no, but I'm sure that other people looking at you would probably think you were a little off the wall. The drums are such an all-encompassing instrument, they're very physical, you know, you tend to get a little bit wild, but you've got guys like Keith Moon setting precedent. Everybody has their role models. When I was a kid I looked at Keith Moon driving cars into pools and throwing TVs out of windows. That's one of those elements that kind of attracted me to the drums. I've been told I'm kind of crazy, but that's a matter of opinion.

ALEX VAN HALEN



ALEX
VAN HALEN

HIT PARADER

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE



The Peavey Electronics Corporation, makers of renowned amplifiers— and well-made, affordably-priced guitars and basses, too— has a new guitar amp head. It's called the *Ultra*, and not just because it packs a big 120 watts for maximum power and tonal flexibility. It's also a tube amp— using age-old technology that many musicians, and listeners, swear still has a particular sound and feel that can't be beat by more up-to-date solid-state gear. High-end audio nuts, the kind of people who pay hundreds of dollars per foot for the right cable to connect their two-piece CD players (the processor and the disc drive) to their preamps, have long sworn by tube amps and preamps, claiming they sound "warmer" and more "musical" than solid-state. Tube sound has to do with the smoothness (literally, in terms of waveform-shape) of the harmonics they produce when pushed to distortion levels; it's simply something different that they do when processing electrical current, which solid-state circuits can't quite copy. High-end audiophiles say the peculiar hitches that come with tubes— their warm-up time, the fact that they have to be treated somewhat gently, and replaced periodically— are worth it for the sound. And many musicians— who are as concerned with the *production* of sound as audio mavens are with its *reproduction*— agree.

Which is all by way of explaining why it's significant that Peavey's new *Ultra* amp is a tube amp: new tube amps aren't produced in very great numbers these days, because they're more costly (though Peavey, which did not quote a price for us, promises "real-life prices") and delicate than solid-state. Peavey's *Ultra*, of course is not merely notable because it has tubes— but also because it's one powerful, and extremely resourceful and flexible amp. Its all-tube design includes four 12AX7 preamp tubes, and four 6L6GC output tubes, putting out the same 120 watts RMS into 4, 8 or 16-ohm loads. It has three switchable channels, so you can dial in any degree of clean, crunchy or dirty sound; each channel has 3-band EQ, while the clean channel has a "bright" push-pot, and the "crunch" and "ultra" channels have pre- and post-gain and gain-boost switches. But there's more: Peavey's patented three-position "resonance switch" lets you tailor the amp's bass response to your speaker cabinet and the room you're playing, while a "half-power" switch gives low-volume tube-saturation, for a classic fuzz-tone sound, and perfect power levels for practice and small-venue playing. There's also a master reverb, master level control, and a low-level effects loop.

For more information on the Peavey *Ultra* amp, and the rest of its many amps, guitars and basses, write Peavey Electronics Corporation, 711A Street, Meridian, MS 39301.

Drummers have been swearing by **Zildjian** cymbals for years, and now they can wear the centuries-old company's colors. **Zildjian**'s line of promotional wear includes logoed t-shirts, sweatshirts, golf shirts, jams, baseball caps, baseball jerseys, and youth t-shirts— some bearing the slogan "the only serious choice" (printed in Spanish on one shirt). For more info on these, and **Zildjian**'s several cymbal lines, write **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA 02061.



In the 1970s, **Ibanez** designed its **PS10 Iceman** guitar especially for Paul Stanley of Kiss. Two years ago the company put out a limited edition revival of the **PS10** that sold out instantly. Now the **PS10II** is available, making the **Iceman** a regular part of the **Ibanez** lineup. And, there's the very special **PS10LTD**— with gold-mirror appointment and hardware, and a black-pearl metal-flake finish. It's a black beauty, alright— and each of these limited-edition babies comes with a certificate of authenticity signed by Stanley himself. For more info write **Ibanez**, Box 886, Bensalem, PA 19020.

Schechter's Strat-styled "S" series guitars and basses have been improved with options and upgrades that include **Sperzel** locking tuners, graphite nuts and more contoured and comfortable-neck-joints. There are also now non-tremolo and left-handed models. All come with swamp ash bodies and rock maple or maple/rosewood necks, and in a variety of finishes including hand-rubbed Natural and Vintage Tint, or Cherry Red, Pacific Blue, and Hunter Green stained oil and wax finishes. Suggested retail price is \$1295; add \$50 for **Sperzel** locking tuners with graphite nuts, and another \$100 for left-handed models. For more info, write **Schechter Guitar Research**, 6920 Santa Monica Blvd., Los Angeles, CA 90038.



VIDEO VIEW

BY ANNE LEIGHTON

It's taken the staff of Hollywood's nightspot, The Troubadour, a lot of time, energy and money, but they've finally developed some of the greatest

programming found on the information super-highway— everything you've always wanted to know about the history of the Los Angeles music scene from the late '50s through the mid-'90s can be found on the Troubadour's site. In addition, the club broadcasts some of its concerts. Although some technical kinks have to be ironed out, through improving video and communications technology with the live shows broadcast, their archives are truly unbelievable! Inside the club there are rooms with photographs of musicians from the late '50s to present day favorites, fliers of all the bands who've played the Troubadour, from Guns N' Roses to Poison! Even the club's bathroom with all its glorious graffiti can be found at the site. Pretty soon the Troubadour will offer a musician's referral service for all regions of the U.S.A.

Recently the club's been broadcasting local concerts on-line, and with American Records' help they recently broadcast the only audio of Pearl Jam's new prodigy, Pete Droge. To access the Troubadour, hit World Wide Web, and key in either <http://t-world.com> or <http://troubadour.com>.

By the way, if you're just getting on-line, and want to find out what special programs are available, check out the LIFE section in every Thursday's **USA Today**. It has a *CyberListings* column, sharing the latest info on who's on-line.

Alice In Chains are making history in the technology world. Their **Jar Of Flies** EP has been "modernized" and turned into one of the first Compact Disc-Plus (CD-Plus) products ever made. Along with Mariah Carey, Bob Dylan and Toad The Wet Sprocket, Sony Music has created a new medium that allows you to first listen on your CD player and then stick the CD-Plus in your computer to listen, and watch videos and interviews with the artist of your choice. **Jar Of Flies** is due out this summer for a cost of under \$30.00.

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One of *Video View's* readers tipped us off to a new cable music show, **Sound fX**. Though it's not yet seen in **Hit Parader's** homebase of New York City, the show is broadcast live from an

Robert Plant: Contributing to the Led Zeppelin "tribute" video.



apartment in the heart of Manhattan on cable-TV's fX network. **Sound fX** has been described as a "consumer guide to music." National musicians, of all rock genres, visit the apartment and play live. In addition, the show gives you a chance to rate videos in its *Smash Or Trash* segment.

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It's rather interesting that during the 15 years MTV has been in existence, they've never offered their viewers the chance to "smash or trash" videos they're not sure about programming.

Maybe if MTV really listened to music fans, they'd realize that all kinds of music is worthy of viewing. Heavy metal industry-ites, who've complained about the channel not adding their favorite music anymore, are wondering how the channel will be dealing with Shelly Spottedhorse. Ms. Spottedhorse is a real live person that executives cast in their new **Real World**-like show, **The Road Rules**. **The Road** is basically a scavenger hunt for young adults looking for clues to travel cross-country in a Winnebago. Ms. Spottedhorse has solved most of the puzzles that allow her and her friends to leave each state, and get to the next one. The problem is, she is a major Skid Row/Motley Crue/Slaughter fan, and is very vocal about her musical preference. Will Spottedhorse's feelings be censored or will the channel begrudgingly bow into using some of her favorite artists in the show's soundtrack? Check out **The Road Rules** this summer on MTV for the answers.

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Cool home videos this month include: **Ecomium: A Tribute To Led Zeppelin**. You can see and hear Stone Temple Pilots, 4 Non Blondes, Rollins Band, Blind Melon, Helmet, Robert Plant with Tori Amos, and even Sheryl Crow perform Led Zeppelin's songs (50 min./\$19.98/Warner*Vision). If you like collecting interactive press kits, take note, because **Ecomium** can be downloaded from Jimmy Page and Robert Plant's World Wide Web site at <http://www.atlantic-records.com/zoso/>. Classic Beatles videos, plus memorabilia of the "Fab Four" can be ordered by calling 1-800-BEATLES for more information. **The Making Of A Hard Days Night** is the latest Beatles videos available (65 min./VHS - \$19.98/laserdisc-\$29.98/MPI Home Video).

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INXS: The Great Video Experience (\$19.95/PolyGram Video) is being hyped as "alternative music" by the band's video company. Progressive punkers The Police have all their videos available on **Outlandos To Synchronicities** (90 min./\$19.95/PolyGram Video), and if you like guitar blues, *Video View* encourages you to check out **Hot Tuna's 25 Years and Runnin'—Live At Sweetwater** (60min./\$29.95/Vestapol/Rounder).

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